



NOW THEN

ROB LEE | DR FERN RIDDELL | JIM GHEDI
A MAGAZINE FOR SHEFFIELD | ISSUE 127 | FREE

WE ARE OPUS



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

NOW THEN IS ALL ABOUT SUPPORTING THE THINGS THAT MAKE A COMMUNITY WHAT IT IS - CREATIVITY, COLLABORATION AND CONSCIENCE. IF YOU HAVE SOMETHING TO SAY, GET IN TOUCH.

OPUS IS A NOT-FOR-PROFIT, INDEPENDENT ORGANISATION WORKING IN CULTURE, POLITICS AND THE ARTS TO ENCOURAGE AND SUPPORT PARTICIPATION, ACTIVISM AND CREATIVITY. AS WELL AS NOW

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Front cover photo by Andy Brown

EDITORIAL

We've been talking about commissioning a Now Then mural for ages. Reaching our decade landmark this year, we decided to put words into action, signing up the talented and distinctive Mr Rob Lee to design and paint it for us. You can see the finished result on the corner of Arundel St and Howard St in the city centre, and a work in progress on the front cover. Rob is also our featured artist this month, so his lovely, geometric, pattern-based work is spread throughout.

We've also got a bumper issue content wise, with plenty to sink your teeth into.

Don't miss the re-launch of the Now Then app, coming very soon, as well as the Now Then 10 birthday gig on 30 November at Abbeydale Picture House. More details on that in the coming weeks.

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. **DESIGN & LAYOUT.** NICOLA STURGEON. **ADVERTISING.** JAMES LOCK. EMMA BOWERS. SI MCLEAN. **ADMIN & FINANCE.** ELEANOR HOLMSHAW. FELICITY JACKSON. **COPY.** SAM WALBY. FELICITY JACKSON. **DISTRIBUTION.** OPUS DISTRIBUTION. BEN JACKSON. **WRITERS.** ALT-SHEFF. ROSCOE BLEVINS. DAVID BURLEY. JENNY GERRANS. SAM WALBY. TIM NEAL. JONATHAN TURNER. ANNALISA TOCCARA. ROS AYRES. JOE KRISS. TOM GUEST. PHILIP WALSH. SEAN COLLETTI. SEAN MORLEY. ANDREW WOOD. LIAM CASEY. SAM GREGORY. NOAH MARTIN. MARK MCINTOSH. ETHAN HEMMATI. PAUL GRAHAM RAVEN. ANDREW TRAYFORD. ANDY TATTERSALL. ROB ALDAM. JONNY SYER. FELICITY JACKSON. **ART.** ROB LEE.

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IMPRESS, 16-18 New Bridge Street,
London, EC4V 6AG
T 020 3325 4288
E complaints@impress.press
W impress.press

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LOCALCHECK

UNLOCKING THE CABINET

Politicians occasionally worry there's a 'democratic deficit'. The Encyclopædia Britannica definition mentions a lack of democracy, transparency and accountability, technocratic decision making, and inadequate participation of citizens in policymaking. Sounds familiar?

Many think of Sheffield as more of a 'People's Republic' than other cities. I've said so myself, but that was in the past. The current decision-making process at the heart of Sheffield City Council is called the Strong Leader model. The power is in the hands of the Leader of the Council and a selected nine-member cabinet. Most of our elected councillors are mere backbenchers, deciding little more than the overall budget. With fewer regulations, planning meetings are a presentation for the rubber-stamp-

democracy", with "unpopular and undemocratic council decisions growing week by week." We know that Tory cuts have injured democracy at local neighbourhood levels. Outposts have closed and service provision has retreated to the castle. Most Council spending is now on legal obligations, with discretionary budgets covering little more than a tenth. Sheffield is just one of many places afflicted with the same disease, but we've got a radical history. Laws have been changed by Sheffield revolts and campaigning action, so don't let anyone go unchallenged if they say, 'We can't do anything from here.'

It's Our City is a new group running a petition to force a reversal of the Strong Leader model in Sheffield under the Localism Act of 2011. The group needs 20,956 signatures before

"WITH FEWER EYES ON THE PAPERWORK, MISTAKES ARE MADE"

ing of decisions already made behind closed doors. Sure, there are many good people in the ranks of the Council staff, but at a time when Sheffield Castle is being excavated, glimpses of feudal attitudes are again seen in Town Hall.

With fewer eyes on the paperwork, mistakes are made. The original, confidential Streets Ahead contract with Amey, which dramatically blew up into the trees protests, may only have been seen by one councillor. The attempted sale of historic Birley Spa was almost sneaked through over the summer with no mention of how the land was originally given to the people of Sheffield, obligatory disabled access requirements not set out, and superficial community consultation. Thankfully a protest paused that sale last month, just days before the auction.

So have we got a democratic deficit here? In the 2016 local elections, turnout in the City ward fell to a dismal 20%. Eamonn Ward of Sheffield Green Party talks of a "dictatorial top-down, Labour-run council and PFI contracts which block out local

2 January to force a referendum. They're hoping for a revised committee-style system, giving all 84 elected representatives an equal voice, and a new collaborative approach between councillors, parties and crucially with local people. They really want community groups to get in touch and forge links to help everyone understand why it's important.

I hope they succeed and I urge everyone to visit the website, read the news there and sign the petition. For transparency, let's do it.

Hosted by Alt-Sheff

itsoursheffield.co.uk | alt-sheff.org

SHEFFIELD CYCLE JUMBLE

Sat 27 Oct | 9am-12pm | St Mary's Church, Bramall Lane

The bi-annual cycle jumble sale returns, including over 50 stalls offering a huge mixture of bikes, parts, clothing and accessories for this clean, efficient and peaceful form of transport. sheffieldcyclejumble.wordpress.com

PEACE & CRAFT FAIR

Sat 3 Nov | 11am-4:30pm | Sheffield Town Hall

An annual fair uniting local craftmakers with campaigning and voluntary groups, offering a range of ethical and affordable festive gifts in a family-friendly atmosphere, with refreshments and music. peaceandcraftfair.btck.co.uk



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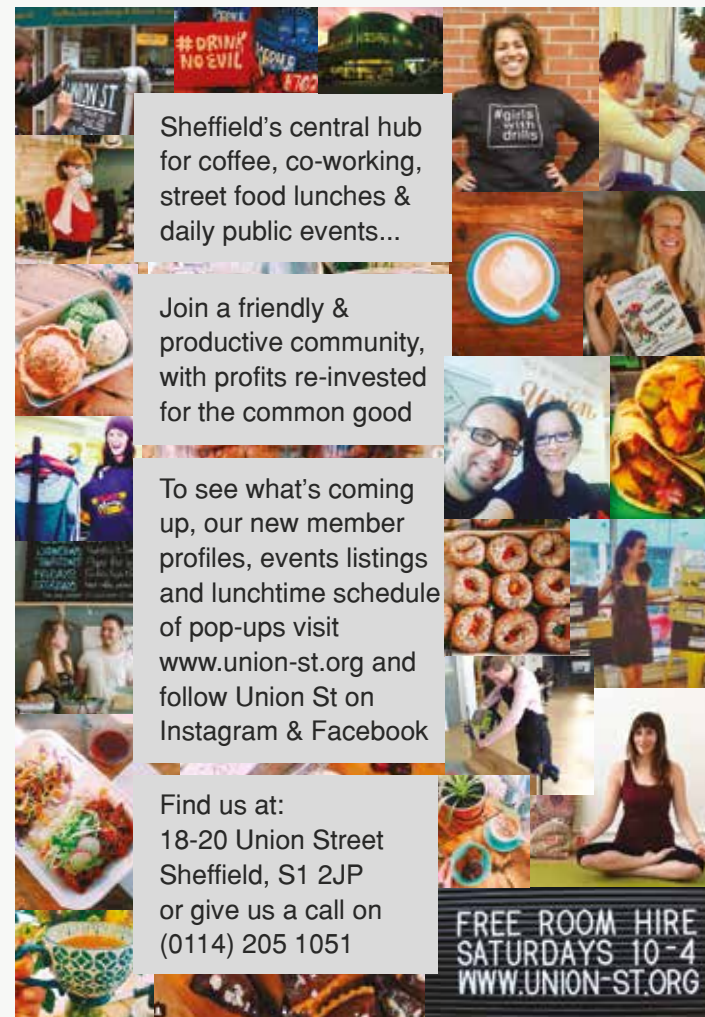
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James, Sheffield, 2018

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FRACKING

WHAT THE ACTUAL FRACK?

By the time you read this, I am likely to be in prison.

On 25 September, along with three others, I will be sentenced in Preston Crown Court for committing a public nuisance, a charge that carries a maximum sentence of life imprisonment. The crime was standing on top of lorries carrying fracking equipment, half a mile from Cuadrilla's frack site at Preston New Road in Lancashire. We stayed on these lorries for four days to delay the equipment being delivered and to raise awareness of how this industry threatens our communities, environment and democracy. Here's why.

The UK government seems determined to extract a new source of fossil fuel - natural gas from shale rock, deep underground. To unlock the gas requires millions of gallons of water and chemicals forced at very high pressure to fracture the rock like a smashed car windscreen. This 'high volume hydraulic fracturing' is commonly called fracking. Around the same time as Britain was negotiating the Paris Agreement on climate change, hundreds of UK fracking licences were leased to private companies.

David Cameron promised that shale gas would improve our energy security. He also said fracking can be done safely, pointing to the US as proof. But there is growing evidence that it can and does cause harm to water, public health and the environment.

One of the companies, INEOS - 60% controlled by the richest person in Britain, who is now relocating to tax-free Monaco - owns more licensed area than any other and wants to use shale gas as a fuel for its petrochemical plants and as a feedstock for their manufacture of plastics. So it's a triple whammy. We get the pollution when they extract the gas, pollution when they burn the gas, and pollution when their plastics are used and discarded.

For me, one frack is too many, but another problem is the potential scale of this. Experts have predicted thousands of wells across the north of England. With each well there will follow an infrastructure of new roads, thousands of HGVs, diesel fumes, hundreds of miles of pipelines, gas processing plants and, of course, associated greenhouse gas emissions.

There is growing opposition to fracking in the UK. Over 400 groups have emerged over the last few years. Most political parties and most major unions are now opposed to fracking. England is surrounded by countries that have either banned fracking or have moratoria in place. Even our government's own experts are expressing caution, but the government seems to pay heed only to intense lobbying from the fossil fuel industry.

In our region there are already six exploration wells planned at five sites in North East Derbyshire, South Yorkshire and

North Nottinghamshire in the face of widespread opposition. Planning applications turned down by local councils have been overturned at public inquiries and injunctions limiting our right to protest are now in place.

As if this wasn't bad enough, the government now wants to make exploration drilling 'permitted development', which means planning permission will not be required at all. It will be taken out of the hands of our locally-elected representatives. Furthermore, it wants to make fracking a 'nationally significant infrastructure project', which means planning applications will be decided by government-appointed planning inspectors. These are attacks on localism. If fracking happens, it will be against our will.

What makes this devastating situation bearable for me is the extraordinary support of the community that has come together to fight fracking. This is an incredible network of people of all walks of life and experiences. You can write letters to papers and your MPs, inform your neighbours over a cup of tea, help with events fundraising for camps and campaigns, bake cakes for demonstrations, and sing your heart out at the fracking site gates.

Everyone is welcome in this fight to stay frack free. We need all the voices, bodies and minds we can muster, especially with a few of us likely to be locked up behind bars.

Wish me luck in court.

Roscoe Blevins, with David Burley & Jenny Gerrans
Frack Free South Yorkshire



sheffieldagainstfracking.org.uk
frackfreefour.org.uk | drillordrop.com



DR FERN RIDDELL

KITTY MARION: ACTIVIST, ARSONIST, SUFFRAGETTE

This year marks the centenary of the Representation of the People Act, which gave the vote to women aged over 30 who owned property, following over 50 years of petitioning and protesting by suffragists and a bombing and arson campaign orchestrated by members of the Women's Social and Political Union, dubbed 'suffragettes' by the Daily Mail.

History has certainly not forgotten the suffragettes, but Dr Fern Riddell, the historian behind *Death in Ten Minutes*, argues that we have forgotten the radically violent nature of the movement, which explicitly set out to terrorise the British public to secure the electoral equality we now take for granted. *Death in Ten Minutes* is an incredible account of the life of Kitty Marion, a little-known suffragette and birth control advocate, based on autobiographical writing by

Marion preserved in the Museum of London archive.

What first attracted your attention to Kitty Marion?

I was working in the Museum of London archive on my PhD. There's an incredible curator there called Beverley Cook. She knew I was looking for stories about women who were on the stage and a way into the music hall culture of Victorian England. She said she had this unpublished biography in the archive. No-one had ever really looked at it before, it was by a woman who was in the music halls, and I would really like it. Oh, and by the way, she also happened to be a suffragette.

I got about five pages in and I realised that there was this phenomenal voice just sitting in front of me, a life that I had no comprehension of, and that I had no knowledge and no understanding of the suffragette movement. That everything that I

thought, everything we'd been taught in school by that point, everything we were taught by our culture was completely wrong, and that the true story of what these women were actually doing was so much more incredible, so much more exciting, so unbelievable that I had to then know everything. Kitty became my obsession from that point onward.

Why is there this sort of collective amnesia about the radical and violent nature of the suffragette movement?

There are two moments in history when this has happened. One is in the 1930s, when some of the people who were conserving the suffragettes' memory for the first time made very clear decisions that the bombing and arson campaign was not something that they wanted to draw attention to. So [for] biographies of Emily Wilding Davison, it was suggested that the bombs should be left out completely, even though she was very heavily involved in the campaign.

In the 1930s, there was also a fear that if you started exposing who had been leaving these bombs in public places, and conducting this hugely damaging criminal campaign, that would then leave those people - who were now in their 50s, 60s and 70s - open to criminal prosecution. So it's very understandable why there was a desire to protect [them].

There was also an 'anti' movement within feminist history that absolutely did not want to acknowledge, discuss or have any understanding of the fact that this was a terrorist campaign. It's something I've experienced throughout the last six years of being told that I should be ashamed of what I was

feminist movements in our history, both in the US and the UK. She was the only person selling the Birth Control Review on the streets of New York, which went on to become [US reproductive healthcare non-profit] Planned Parenthood. This is an exceptional life.

We paint suffrage as 'women just wanted the vote'. They didn't. Kitty's motivation was that she was an actress in the music hall industry, and she was constantly facing sexual harassment and sexual abuse for 20 years, campaigning against that and getting nowhere. And then the suffragettes appeared. She's exhausted, she's angry, she's had enough. The government is dismissing everyone and everything, and not protecting women. In desperation, this is what she turns to.

I think when you look at the rage that's surrounding #MeToo and surrounding where we are in our culture today, understanding why women felt pushed to an absolute limit perhaps becomes something we are more easily able to connect to.

The correlations between then and now show us that history rarely changes, and it's only by paying attention to the past that we can finally push for change. It has taken us 100 years to get to a point where actresses in their industry are finally being heard. That's ridiculous.

The big question is: would the women's suffrage movement have had a tangible political effect if it had carried on only in the vein of peaceful persuasion and protest? And I suppose we'll never know the answer to that.

I get asked this question a lot, and you're right, we will

“OUR HISTORY [...] SHOULD NEVER BE SOMETHING THAT YOU VIEW AS A COMFORT BLANKET”

writing, and constant campaigns to try and get it removed from public debate. That's nuts, and for someone like me, it just makes you more determined, because our history is so exciting, and should never be something that you view as a comfort blanket.

Having to rewrite our collective memories is uncomfortable for people, because they have to reframe a lot of their values.

They do, and that's a very difficult thing. I've certainly experienced that. I grew up with a very idolised view of the suffragettes. When you're sitting in an archive and you're reading a description of bombs that are filled with shrapnel and nails and left on public transport, it is intensely jarring, but you have to remember what life was like for women at this time and why they were making these choices. They were making choices because they believed, absolutely, that they were soldiers in a war, and they were conducting themselves in a war-like campaign.

I will never tell anyone how they are supposed to feel. I know how I feel, I know where I struggled with it, I know how uncomfortable it could make me at the time, but we need to know. That is what matters - knowing, rather than being lied to - because otherwise history becomes a tool to be manipulated by.

Am I right in thinking Marion went on to be a birth control advocate in the US?

Yeah. You sit there going, 'I cannot believe this is someone whose name is not top of our list of famous historical women.' This is someone whose life spanned two of the most important

never know the answer to that. But what we can look at is that from the 1860s, when the campaign for suffrage really took off, through to 1918, there were 16,000 petitions to parliament. For those 50 years, no-one got anywhere. And in the two years before the outbreak of World War One, when the suffragettes conduct the bombing and arson campaign, suddenly we get the vote.

So for me - and this is not saying that it was in any way a thing that should be supported - what it does show us is that the government was so worried and so desperate to put an end to the violence after World War One that they looked at enfranchising the women who had been conducting it [with the 1918 Representation of the People Act], and no-one else.

Not all the other women, who had been peaceful and had been arguing and fighting and campaigning for decades. They enfranchised specifically those people most likely to be found within the rank and file of the suffragettes, and that's fascinating to me.

Sam Walby

Dr Fern Riddell will talk at Theatre Deli on Friday 12 October as part of Off The Shelf Festival of Words.

offtheshelf.org.uk

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ROMA FUTURES

PALS & CHAVS

There is an understanding in anthropology that people are defined by who they aren't as much as who they are. Who are the Roma? They know we are *gadže*, people defined simply by not being Roma. So the first thing to know is that Roma aren't *gadže*. They call themselves Roma and they speak Romani.

In the late 18th century, a Hungarian theology student overheard labourers on his family's estate speaking a language he had learned from Sinhalese fellow students in the Netherlands. From here a long and convoluted debate ensued within European linguistics and ethnology. By the late 18th century, a case had been made for the origin of Romani, and thus the Roma people, somewhere in northern India. Later, more detailed linguistic analysis, in particular the absence of the neuter case, positioned Romani as a so-called New Indic language, placing Roma as leaving India sometime around the year 1000.

There are increasing calls from within India for the 'Children of India' to be officially recognised as part of the diaspora. Roma don't generally know this. The 'why' of the dispersal remains conjecture. Several accounts are proposed, but the journey of Roma from India, through Persia, Kurdish lands and into the Byzantine Empire, is evidenced in the language they speak.

There are many other accounts of Roma, who they are and where they come from. When the first Roma arrived in Western Europe, after spreading west from Byzantium they appeared in the Great Courts of Europe bearing documentation. Glorious groups of Roma on horseback were led by men calling themselves The Earls of Lower Egypt, Counts of Egypt, Lords. They were accepted as such and given free passage through Scotland, France, Luxembourg and the German principalities, at times understood to be on a penance given to them by the Pope himself.

I've heard it said that Roma are a lost tribe of Israel. I've heard mention of Egypt, even to this day. These stories are also an answer to the question, 'who are Roma?', because you cannot know somebody simply by tracing their DNA. Otherwise they emerge as the objects of experimentation, when who we are is always the subject of myth as well.

And yes, the Roma are the Gypsies that came to Britain in Tudor times. The Roma who came as the Nobility of Lower Egypt, the 'Giptians'. They survived laws that eventually forbade their existence, laws that sanctified their extermination. That too is who Roma are - a people who managed to hide. The lucky ones hid in holes dug in the forests during the Second World War.

And now a westward journey continues. Pushed by indentured poverty and exclusion, Roma have left Eastern Europe and settled in Sheffield. They miss their homes and return each summer. Here, they send their children to school. Live with the past. Know who they are. Learn where they are and how to live here, where they share space with people who speak other northern Indian languages, recognising phrases from Urdu, Punjabi, Mirpuri, Hindi. People who have the same *jakha* (eyes) and share a *čhib* (tongue), who like to eat *maro* (bread) and drink *pani* (water). A thousand years, 50 generations later, people seeing each other again.

There are educated Roma. That too is who Roma are - an educated people who have a voice in Brussels and at the United Nations. There are Roma academics, poets, musicians and politicians.

Roma are a great people. They gave us, right here, the word 'pal'. It means brother, *phral*. They also gave us the word 'chav'. It means Roma boy, *chavo*. Roma are all things. Brothers and sons. Sisters and daughters. Pals and chavs.

Roma Futures is a South Yorkshire-based organisation that brings together skilled and committed Roma to voice these lesser-known aspects of Roma life and culture, to speak truth to power where Roma voices are seldom heard. This October, Roma Futures has partnered with Off The Shelf Festival of Words to organise three events which start a long conversation with and amongst Roma about literacy, education and how these relate to being Roma.

Tim Neal



Photo by Valdemar Kalinin

If you would like to learn more, visit romafutures.org or contact us on admin@romafutures.org.



Eid at Al' Rahman mosque, Pitsmoor, Sheffield



Rock Church, Pitsmoor, Sheffield



Rock Church, Pitsmoor, Sheffield

SUNDAY BEST

SHEFFIELDERS PHOTOGRAPHED, SUITED AND BOOTED

My question is about clothes... These are the first in a series of three selections of photographs featuring portraits taken as part of Sunday Best. The project is the work of photographer Jonathan Turner in collaboration with anthropologist Tim Neal, supported by Arts Council England and Yorkshire Artspace.

Putting on my very best outfit that I can find, you know, looking really different than I do the rest of the week. Right, sort of – you know – different...

The images were taken in Burngreave over the past year. Jonathan and Tim were drawn to work together by a love of a direct, immediate portraiture that sets out naively to show people as they are, as they want to be seen.

Sunday Best means, like, come and meet people and pray to God, that makes us happy to come to Church every Sunday...

A portraiture somewhat akin to documentary work, an almost explicit imagination of a work already having been completed, referencing a future archive by looking at the present.

'Grati' means clothes. I don't know what it's called... a waistcoat... good clothing...

The relationship between clothing and identity is explored by acknowledging people's special attire, framing their best clothes, sealing love, worship, the mundane, perhaps refusal...

Sunday Best is a bourgeois concept...

The equipment used this time is modern: a digital camera, dual flash units and something more ancient – the present.

Today they are casual for me. I didn't plan for the day...

This is not the only paradox. Photographic equipment acts like a search light, picking out individuals in their best clothes, while at the same moment pulling, the lens drawing them into focus.

Sunday Best is suited and booted and looking as smart as you can...

Tim Neal
jonathan-turner.com



Zimbabwean Church group, Pitsmoor, Sheffield



Young Roma-Slovak men, Pitsmoor, Sheffield

The Sunday Best exhibition runs at Yorkshire Artspace Exchange Place Studios Gallery from 17 November to 14 December. The opening event coincides with Yorkshire Artspace's Open Studios weekend. There are free drop-in portrait sessions on Saturday 3 and Saturday 10 November, 1-4pm, at Exchange Place. Come and get your own portrait made with Jonathan. Details at artspace.org.uk.



BLACK HISTORY MONTH

MELANIN FEST & OUR MEL

October is known for Halloween, but in the UK it is also Black History Month, the time of year when the stories and achievements of black people in Britain are recognised, shared and celebrated.

In October 2017, a new festival was launched in Sheffield's cultural calendar. MelaninFest, founded by me and Gabriela Thompson-Menateau, brought together over 40 organisations and 1,300 people. Gabriela and I met after the 2016 Sheffield Black Lives Matter march, which I helped organise. Both of us were on a journey of self-love and self-discovery, learning what it meant to be a black woman living in Britain. Gabs had the idea of creating social events for black women and I wanted to celebrate Black History Month. We merged the two and our group, Our Mel, was born. Today, almost two years since we started, Our Mel has hosted over 60 events in Sheffield, London and Leeds.

Simply put, Our Mel is a social enterprise dedicated to

The narrative of British history in the UK curriculum is whitewashed with British triumph and rule, with most history books distorting, misrepresenting and omitting the real story of black people. Just one example of this is the Moors in Tudor times, Black African people who had conquered and ruled in Spain before coming to settle in Britain. Growing up, I was never taught this. The same goes for the Victorian era - I had never once seen a picture of a Black Victorian, but since founding Our Mel I've come across the most stunning portraits of Black Victorians.

Our Mel recognises that black history is a history interconnected and so is not limited to a month or a time of year. Its roots are interwoven with stories of pain, struggle, strength and beauty. It's the story of black people everywhere and all of us have the power to teach our children the truth. To quote the highly-esteemed historian David Olusoga, who joined us for last year's MelaninFest, "Black British history is history, as well

"THE CORE BELIEF BEHIND OUR MEL IS THAT REPRESENTATION MATTERS"

exploring black history, cultural identity and what it means to be a person of colour in Britain today. Our mission is to support, encourage, teach and build the Sheffield community through music, film, art and education by creating safe environments for learning where embracing cultural heritage is encouraged. The core belief behind Our Mel is that representation matters, stories matter and history matters. It's about making sure the voices of black people and people of colour are centred and that talent is showcased right here in Sheffield.

Black History Month itself finds its beginnings 91 years ago in America, amidst racial segregation and the Jim Crow laws. It was first called Negro History Week by the great historian Carter G Woodson and later renamed Black History Month, rising out of the Black Power movement of the 1960s. In the UK, Black History Month was first celebrated in 1987 and last year celebrated its 30th anniversary.

In British schools, black history is not a compulsory subject. Growing up, I was one of a handful of black children at my school and I never really felt like I fitted in. My teachers were white, my friends were white, and the people that I would read about in the story books were white.

as black." The two are mutually entwined. We can't have one without the other, because history is what shapes us, defines us and helps us move on - together.

Annalisa Toccara

MelaninFest runs from 1 to 31 October.

Picks of the festival include: Afua Hirsch: Brit(ish): On Race, Identity and Belonging (Thu 18 Oct, Lecture Theatre 4, The Diamond); Indubitable, an art exhibition exploring body positivity, self love and mental health (8-14 Oct, 35 Chapel Walk); Creating While Black, a PR masterclass with Ronke Lawal (Sat 20 Oct, Trippets Lounge Bar); and And Still I Rise, a spoken word night inspired by Maya Angelou (Tue 16 Oct, Theatre Deli).

ourmel.org.uk/sheffieldevents

FOOD

A TASTE OF SCANDINAVIA

Scandinavian cuisine embraces seasonal eating, making the most of fresh, quality ingredients in order to create simple and flavourful dishes.

You'll find an abundance of recipes for fermenting and pickling, herring, beetroot, regionally-diverse salads, meatballs seasoned with fresh parsley and dill, open sandwiches (*smörgås* in Sweden) and amazing cinnamon pastries - not forgetting the fabulous Scandi coffee culture and fine craft beers from local breweries.

You can get a taste of Scandinavia in Sheffield. Take a trip to Walkley and visit Gerry's Bakery to buy *sønderjyske* rye bread and stock up on Danish sesame and poppy seed pastries - *frøsnapper* and *tebirkes*. At Jöro, you can enjoy Nordic-style food, as they make the most of locally-foraged ingredients and are always experimenting with curing and preserving techniques.

"THE BEST SCANDINAVIAN FOOD I'VE HAD HAS BEEN AT THE HOMES OF FRIENDS AND COLLEAGUES"

For drinks, go to Beer Central in the Moor Market and get a bottle Noa Pecan Mud (an 11% imperial stout) from Swedish brewery Omnipollo. It works well as a dessert beer. Trippets Bar has gins from the Kyro distillery in Finland and Vidda Tor from Norway. Starmore Boss on Sharrow Vale Road suggest trying the Scandinavian spirit Aquavit with fish-based dishes.

We spoke to Lesley Duffield from Smörgås on Glossop Road, opposite the Hallamshire Hospital, to find out more about all things Scandinavian and why we should embrace 'lagom' as a way of living and eating.

What is it that you love about Scandinavian food?

I've been lucky enough to spend periods of time working in Sweden and holidaying in Norway and Denmark. The Scandinavian attitude to eating is vastly different to ours. There's no grabbing a pre-packed sandwich to eat at your desk. Eating is very much a social

affair, where you take time out to relax and enjoy food in the company of colleagues, friends or family.

The Scandinavians love their coffee and cake, but there is also a sense of balance in their diet, with main meals cooked from scratch and consisting of fresh vegetables, grains and fish or meat with good quality rye breads and little or no refined carbohydrates. 'Lagom' is the latest Scandi buzzword to hit the UK and it means 'just the right amount'. This epitomises the Scandinavian attitude to food and eating and this is what we're aiming to achieve with the menu at Smörgås.

Tell us about your menu.

We keep the menu simple, with everything prepared from raw ingredients. Each day we offer a selection of baked goods, porridge, granola, *skyr* [mild Scandinavian yoghurt] and toast with eggs, cheese, smoked salmon

and avocado for breakfast, and a selection of salads, soup of the day and open-faced sandwiches for lunch. All of our base salads and soups are vegan and are made from ingredients that are naturally gluten-free.

Our trademark is the open-faced sandwich. Traditionally this is a slice of bread with a spread and topping. Bread is typically rye, spreads are usually butter, pate or cream cheese, and toppings are cold cuts of meat, fish, egg, cheese or vegetables. At Smörgås we offer both the traditional and our own interpretation of the open sandwich, so customers can expect an ever-changing range, as well as the old favourites.

My favourite open-faced sandwich has to be the new potato and boiled egg with horseradish cream and crispy onions, a great combination of flavours and textures. My (and just about everyone's) favourite cake is the Danish *drømmekage* (dream cake), a light sponge cake with a buttery coconut topping.

smorgas.co



Smörgås, Glossop Road

We aim for food that is simple yet satisfying and creating the right environment to relax and enjoy it in is equally important. We want to bring a little *hygge* [cosiness] to Sheffield.

Can you share your favourite Scandinavian recipes and any top tips for cooks?

The best *kanelbullar* (cinnamon bun) recipe I've found is on The Spruce Eats website and this is the one I use at Smörgås today. My most used Scandi cookbooks are **Scandinavian Comfort Food** by Trina Hahnemann, **The ScandiKitchen Cookbook** by Bronte Aurell and **Cook Yourself Happy: The Danish Way** by Caroline Fleming.

Where are your favourite places for Scandinavian food?

Perhaps not surprisingly, the best Scandinavian food I've had has been at the homes of friends and colleagues. Eating out is still relatively expensive, and most Scandinavians know how to cook well and take great pride in providing hospitality in their home.

In the UK a favourite haunt, sadly no longer there, was KRO2, a Danish bar and restaurant in Manchester. The original KRO bar is still in existence but the food offering tends not to be as traditionally Danish as its sister pub's. Scandi Kitchen in London has a great online shop, satisfying the needs of expats craving their home comforts.

Closer to home, Gerry's Bakery & Coffee House in Walkley bakes our rye breads and offers a great range of Scandinavian bread and pastries to which I'm addicted. I'm ashamed to say I've not tried *Jöro* yet, but when time permits...

Ros Ayres
nibblypig.co.uk

FOOD EVENTS

EAT UP! - RUBY TANDOH

Fri 19 Oct | 7pm | Pennine Theatre, Hallam Uni | £7/8

As part of the Off The Shelf Festival of Words, Ruby Tandoh will be talking about her book *Eat Up* and sharing her views on why we can all find pleasure in food.

offtheshelf.org.uk

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Wed 24 Oct | 7-9:30pm | Seven Hills Bakery | £22.15

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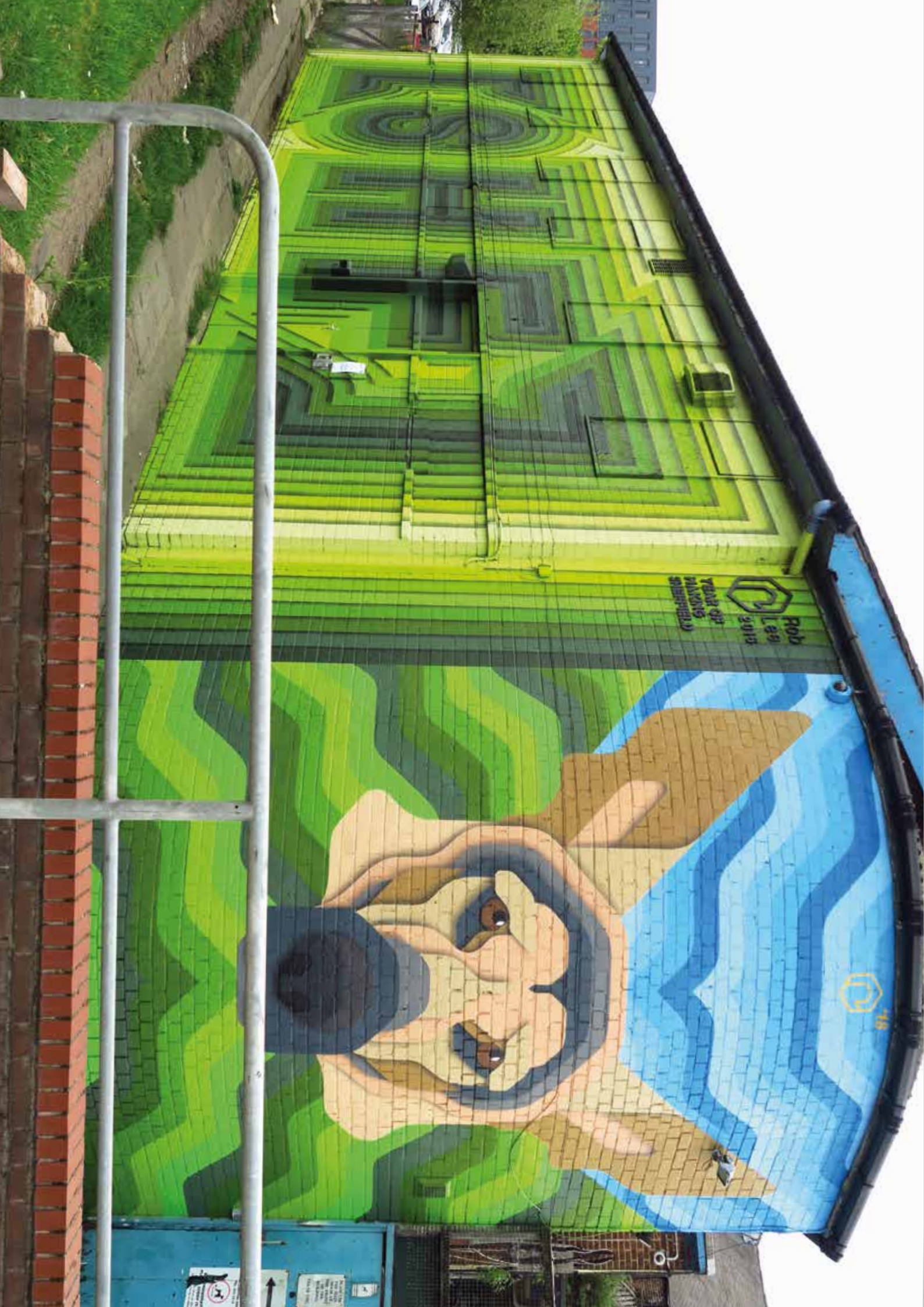
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WORDLIFE

CREATIVE WRITING & SPOKEN WORD

We've got three poems for you this month and a whole range of great free literature events coming up in Sheffield this autumn.

We're particularly looking forward to hosting the Northern Slamhouse event on 19 October. If you've never been to a poetry slam before, it's a great chance to see why a movement started in 1980s America has spread across the globe. Watch out for the tenth birthday of Opus and Now Then on 30 November too. We'll be bringing some poets to the party.

Joe Kriss
@WordlifeUK

OFF THE SHELF ON THE MOOR

Sat 6 Oct | 11am-3pm | The Moor | Free

Wordlife are helping to launch Off The Shelf Festival of Words with a pop-up tent on The Moor, featuring the best of Sheffield's local literature and music scene, including an open mic hosted by Gorilla.

HIVE VERSE MATTERS

Thu 11 Oct | 7:30pm | Theatre Deli | Free

Hive and Verse Matters team up for a special event as part of Off The Shelf, featuring Warda Yassin, Sophie Shepherd and an open mic for young and emerging writers.

AFUA HIRSCH

Thu 18 Oct | The Diamond | Free

Join Afua Hirsch for a discussion on her Sunday Times bestseller, **Brit(ish)**. Presented by Our Mel, Festival of Debate and The University of Sheffield as part of MelaninFest.

THE NORTHERN SLAMHOUSE

Fri 19 Oct | 7:30pm | DINA | Free

The biggest poetry slam in South Yorkshire. Watch poets slug it out to be named The Northern Slamhouse slam champion and win a £50 cash prize. Also featuring a headline performance from Sean Colletti. Email joe@weareopus.org to sign up.

RUSKIN MUSEUM MAKEOVER

Sat 20 Oct | 2-9pm | Meersbrook Hall | Free

John Ruskin, the Victorian writer, thinker and philanthropist, is being celebrated at an event at Meersbrook Hall. The exhibition is open 2-4pm, then from 7pm poem films commissioned by Wordlife will be projected onto the front of the building.

If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org

Extract from Saeculum

We rehearse our parting
like a stage performance

or farewell tour, where we
play all our greatest hits from

memory. We allow ourselves
one cover song but disagree

on which Radiohead closer,
because you like *Amnesiac*

more than anyone should.
Have you even listened to

the version of "Videotape"
that's on *From the Basement*?

When the show is over and
the audience congratulates us,

I play an encore in my head:
you sitting across from me with

a bottle of Mexican beer and
a hand occasionally covering a smile.

We follow each other backstage,
our teeth bouncing off each other.

Sean Colletti



Dad's Dad

I always revered him as an exotic enigma.
perhaps selling sports cars in Monaco. or
skimming rocks in the Outer Hebrides
on a postcard I longed to receive.

his two-syllable name rarely tapped
mom and dad's teeth. an air of hushes.
palms pressed into drum-skin.
muffled noise. the note had ended.

there were birthday cards. a yearly dabble
of his affection for us. some abstract noun
found by the circling of his pen.
his feelings were concrete.

vacancy glazed dad's eyes.
some forgotten face he used to know
pushed hand through soil.
grabbed the scruff of his neck.

breaks in his smiled-sadness.
an involuntary huff.
the final crack in his veneer
when burying something surfaced.

tossed about his bedside. other cards
stood looking back on him. supine.
caught in a snare of suppressed memories
like some floundering fish.

somewhere between
my first and nineteenth year.
dad's dad resurfaced. came into
our lives. time-traveller.

armed with gin-flavoured-fables.
a collage for the album I'd set aside for him.
or perhaps his question mark shoulders turned face
in a plea for help.

the cancer had hollowed him out. cored
his innards. termites tearing through
a tree trunk. lit his bellyache like a
Christmas tree we couldn't decorate.

seventy-one years of life
pinned to hospice bedding
for the three months
I knew him.

I yearned for incantation.
fire and chanting to fix his rotten belly.
allow the lumbar of his back to peel away
from the pavement like a wet sock.

he was lighting roll-ups. pouring red.
still ill. ink-running through
the Birthday cards. mopped by my hand.
buried into dad's shoulder.

Tom Guest

The Stars Are Still With Us

So I can feel again
the changing texture of light,
how it thickens to hold off hurt,
or rolls

like blown glass
illuminating
moss on beech-bark,
fungi on woodland floor,
plundered nests

wedged in leaf-fall,
you must
rise from your bed,
unhook your drain and leave behind
the neighbours you never invited,
shut for good the door prised open
like a wound in the night,

leaving you
in no man's land
between a dismal night light
and the near dark,

unable to see
or be seen, unable to distinguish
angels from ghosts.

If something holds you back.
walk to the window of your tall glass tower,
take in the unsurpassable view
of this city; note

after just a moment
at this height how this morning's
pale liquid light spills over lives
still being lived, lives somehow
to be made numinous again.

Note too the stars
are still with us, bleached out
for now behind our local star,
but that at some point we'll be able
to trace the light back to the path
which brought us here:

back to
slow, sad waltzes round the kitchen table
as the nights draw in,

to living faithful
only to the season we wake in,
happy to watch autumn undress
deaf to the threat she'll never return;
trace it back to the lacerating kisses
of hailstones and the beauty
of winter trees;
to Inish Mor

on a day to die for,
freewheeling our bikes into the Atlantic,
only her salt-breezes holding us back.
Trust we'll watch it fall again
on our garden

and know that sacred feeling
sitting first thing with a mug of tea,
the silence in the branches,
the soil warming beneath us,
the earth still buoyant below.

Philip Walsh

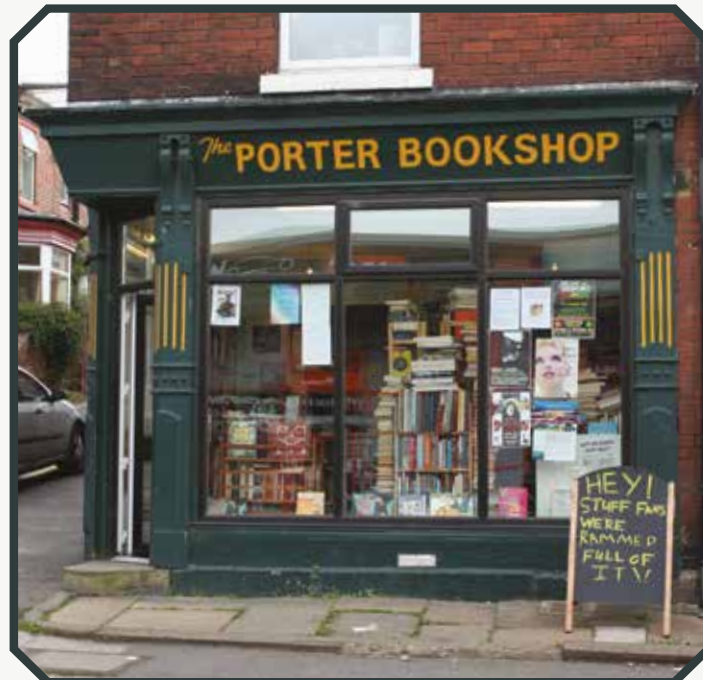
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SAD FACTS

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GOODNIGHT THUMPER

Philip May stabs his shovel into the topsoil so both his arms are free to gesture at once.

"So, explain cultural appropriation to me," he says, glancing down at the newly-dug pit, "For instance, is this racist?"

He stoops down low into a tight crouch. Raising his arms above him, he gently rubs the back of his left hand with his right palm. This motion continues for just over a minute, before Theresa responds, "I don't know what that is. I've not seen that before."

"Neither have I. So is it possible to tell if it's racist?"

Theresa is undoing the latch on their rabbit hutch and scraping her fingers through the straw for the familiar feel of fur. "It depends if that kind of gesture is meaningful or significant in another culture. If it has no meaning anywhere then it isn't anything. It's just you rubbing your hand in an unusual way."

She comes into contact with quivering flesh. A tawny rabbit is plucked from the hutch and held aloft as Theresa approaches the pit. Philip is tamping the edges with the flat end of the spade. "Then that means racism is just a matter of bad luck? One day we could find a culture for whom that gesture is very important. Suddenly it would be off-limits and those who have performed it would be outed as monsters?"

Theresa extends her arms and drops the rabbit over the hole. Its hind legs catch the lip, sending it spinning into the dark, exposed soil. "I don't think I agree. I think intention is important. Yes, you can be racist by accident, but there needs to be some cultural context that informs your actions. An infant reading an ethnic slur aloud from the walls of a public bathroom isn't committing an act of race hate."

Philip takes a long pause as he shovels clods of freshly-dug dirt into the hole, the frantically scurrying body of the animal within gradually obscured by soil and stones. "I think racism is any instance where your behaviour reflects and reproduces a system of perpetual inequality. It's still racism if you don't understand what you're doing. A teenager won't understand the totality of the history behind a swastika, but I feel like a lot of adults don't know much more than that and we'd correctly identify them as racist if they used the symbol."

Theresa's eyes are fixed on the hole. Philip continues, "Otherwise you'd need to identify a seemingly arbitrary line about how much you need to understand the world before you can be considered racist and I simply don't think you can."

Theresa continues to stare unblinking at the hole. She can't believe Thumper's never coming back. The tears begin to fill up the margins of her vision and for a brief moment she thinks they'll never stop.

SEAN MORLEY (@SEANMORL)



GEOCACHING

PAY CLOSE ATTENTION

My daughter and I are standing in the Ponderosa Park, staring intently at a bench and tentatively running our hands round the edges of it that we'd normally avoid. Years of dried-on dog piss and battalions of chewing gum globs yell at us: 'Abandon your mission! Run to your nearest hand sanitiser!' But we persevere. It must be here somewhere.

We have recently scrutinised a disused railway bridge in Worsborough and the narrowest street in Venice with the same nerdy persistence. We are novices in geocaching. Wherever you go, there's a geocache, and someone else has always been there very recently before you. Suddenly we are part of an international community playing micro hide and seek. A whole new layer of the world has unfurled in front of me and it's crammed full of information I didn't know existed.

The information is a tiny log in each site of who has visited, stored in a hidden capsule, sometimes with objects to be shared and exchanged. It's mysteriously primitive, yet almost

We made a time capsule at school. We put a cassette tape in it. The school has now been converted to luxury flats. Maybe that capsule is buried beneath a partition wall, biding its time to baffle a young builder the next time the building is refurbished. 'What the hell is this?'

Supposing my daughter and I put an auspicious prediction or post-apocalyptic plea inside each geocache that we found? "Send backup. This may be wrong location." How fast would it travel? How would fellow geocachers respond to this invasive manoeuvre? Could we change the course of history or spawn a conspiracy cult? Or is it a self-correcting community like eBay, where we would be quickly exposed and excluded for messing with the etiquette?

I watch some toned teenagers going over their parkour routines. Their feet, hands and eyes rapidly assess and adjust to the immovable surfaces around them, transforming them into springs, diving boards, props from the school gym. To my

"IS THE LANDSCAPE FULL OF PEOPLE'S COVERT MESSAGES? HAVE SOME BEEN LOST FOREVER?"

comically dependent on modern technology. You can't access this layer without a smartphone app, without GPS, without a mobile network. Hi-tech enables lo-tech. It's the genius of humanity; we put satellites in space and use them to hide a bit of paper inside a fake stone at the base of a tree.

I start thinking, brooding. If there's a hidden layer we can find with a free app, how much more stuff are people hiding out there? It's the age-old joy of the treasure hunt, following clues and codes, pretending we're Cold War spies doing the dead-letter drop.

Is the landscape full of people's covert messages? Have some been lost forever? Will some be found by accident? Will they be misunderstood? Will secrets fall into the wrong hands? Is every stone wall and park bench laden with concealed messages?

Hiding something, and laying clues that help it to be found, is a timeless and universal way to communicate. Humans have been doing it deliberately for thousands of years and archaeologists, metal detectorists and carbon dating specialists have followed the dropped crumbs of the past. But geocaching is happening now, in real-time, sending messages to the future.

lumbering carcass their world is alien and I am utterly excluded.

But now I have an advantage over them. I can see something here that they're unaware of. This grotty park bench in Sheffield is directly related to a wall in back-street Venice and the rusting gate of a football ground in Munich. We leave fragments of a story in each place and the story rewrites itself every time the capsule opens.

Andrew Wood
@andrewthewood



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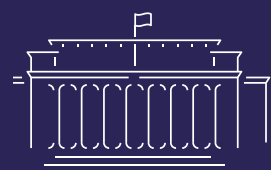
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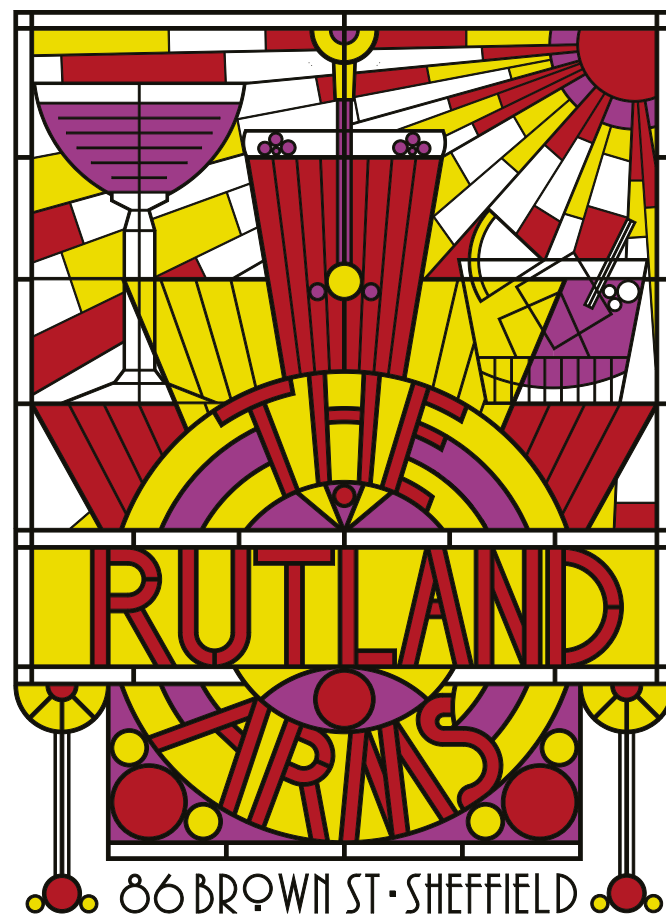
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Tuesday 16th, 7.30pm

Cerveces La Pirata Showcase & Pirate Party - Continuing our Catalan theme, five beers from La Pirata! Brewery with beers from Garage & Edge & a PIRATE THEMED PARTY upstairs.

Wednesday 24th, 4pm

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ROB LEE

A MURALIST MOST METICULOUS

As you'll read here, it's easy to tell how passionate Rob Lee is about the world of art and his own place in it. His pieces span whole walls, but each detail is accounted for, and calculated, in its visual effect and its desired expression. Who better to help us celebrate the tenth anniversary of the magazine with a brand new mural right here in the city?

What have you been up to since we last featured you in 2014?

Generally working commissions of all shapes and sizes. I went full time in 2016, which was really tough because I didn't have much money and all the commissions I had lined up all fell through for whatever reason. Earning a living doing what you love is extremely difficult, but Jesus H Science is it rewarding. I've painted some huge walls, pushed and challenged myself on every one. It seems I'm actually addicted to making things difficult. I've been pretty busy, but there's so much more to do.

Tell us about the Now Then mural you've been working on.

We're celebrating ten years of Now Then, aren't we?! 'Now

introduced it questions how we perceive, because the human eye is simply an organ transmitting information to our brainiums.

I'm really excited for the time when I can give commissions a break and fully immerse myself in creating a body of work. I've many ideas I've not even touched upon yet.

Do you find Sheffield as a city, literally or culturally, complements or contrasts with your style?

I'd hope that it complements. My work is definitely inspired by Sheffield, physically and culturally. Through working for this long as an artist, the straight lines, angles and curved edges have become like a visual language for me, with the straight lines representing man and technology and the curves representing nature. The patterns represent a fusion of the two, like a vision of a utopian future where if we worked in harmony with nature and used our technology only for good, there might be no war, no famine, no pollution, no end of the world. I believe humanity would thrive and prosper for millennia then.

I generally always crop the patterns on the walls or canvases I

"THE SIMPLICITY OF REPETITION IS PLEASING TO THE HUMAN EYE"

Then, Then Now' is a play on words. Simply switching the words gives an entirely different meaning. There cannot be a present without the past. The wall and location gave me the opportunity to progress my style further, allowing my inspirations of brutalist and modernist architecture to come through. Combining this with perspective anamorphosis, the intention is to fully transform the perspectives of the wall. I've never spent as long in the design stage as I have on this project.

You mentioned in our last interview that your ambition was to create works which fused techniques in order to create new abstractions. Have you come closer to achieving this?

I feel I have, yes. I'm following a path I started at uni, when I experimented with 2D design, screen-printing, 2D animation, then 3D computer graphics modelling and animation. When I started out creating murals, I worked solely in 2D, but then slowly started to introduce more three-dimensional effects. Then when learning perspective anamorphosis, this allowed me to create fully 3D effects through optical illusion.

Working with pattern I've developed a fascination with perception. I often create optical effects by accident, when playing with different colours, spacing, angles, tints or shades. The simplicity of repetition is pleasing to the human eye. When optical effects are

paint them on, suggesting what we see is only a tiny snapshot of something much larger, like the fabric of life itself. I'm aware it's pretty different to what you normally see on the streets though, so I can only hope it's appreciated.

What does the foreseeable future hold for you and your work?

I've a few fun commissions in the pipeline, some very exciting ones which are yet to be fully confirmed, and an exciting venture to Greece imminent. It's pretty funny really. I've been saying this for over two years now, but my main aim is to be able to give commissions a break to fully concentrate on creating a body of work, which I guess would be when I'd exhibit. Other than this, I'm just excited to see what's round the corner, as experience has taught me that anything can happen.

Liam Casey

Rob's Now Then mural can be found on the corner of Howard St and Arundel St in the city centre. A special thank you goes to Sheffield Hallam University for providing the wall and helping at all stages of the process.

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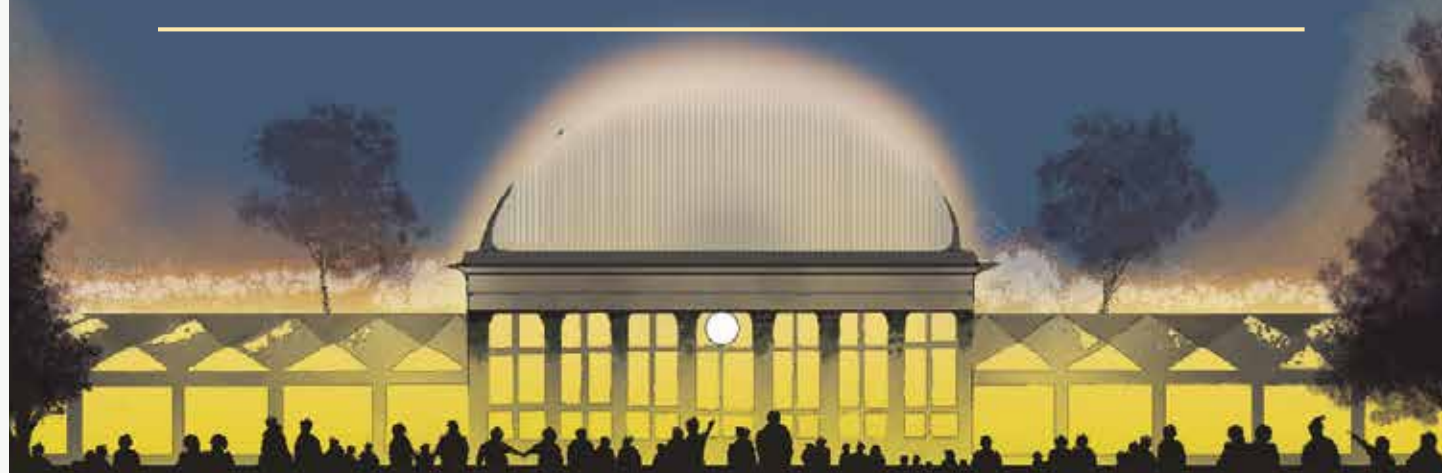
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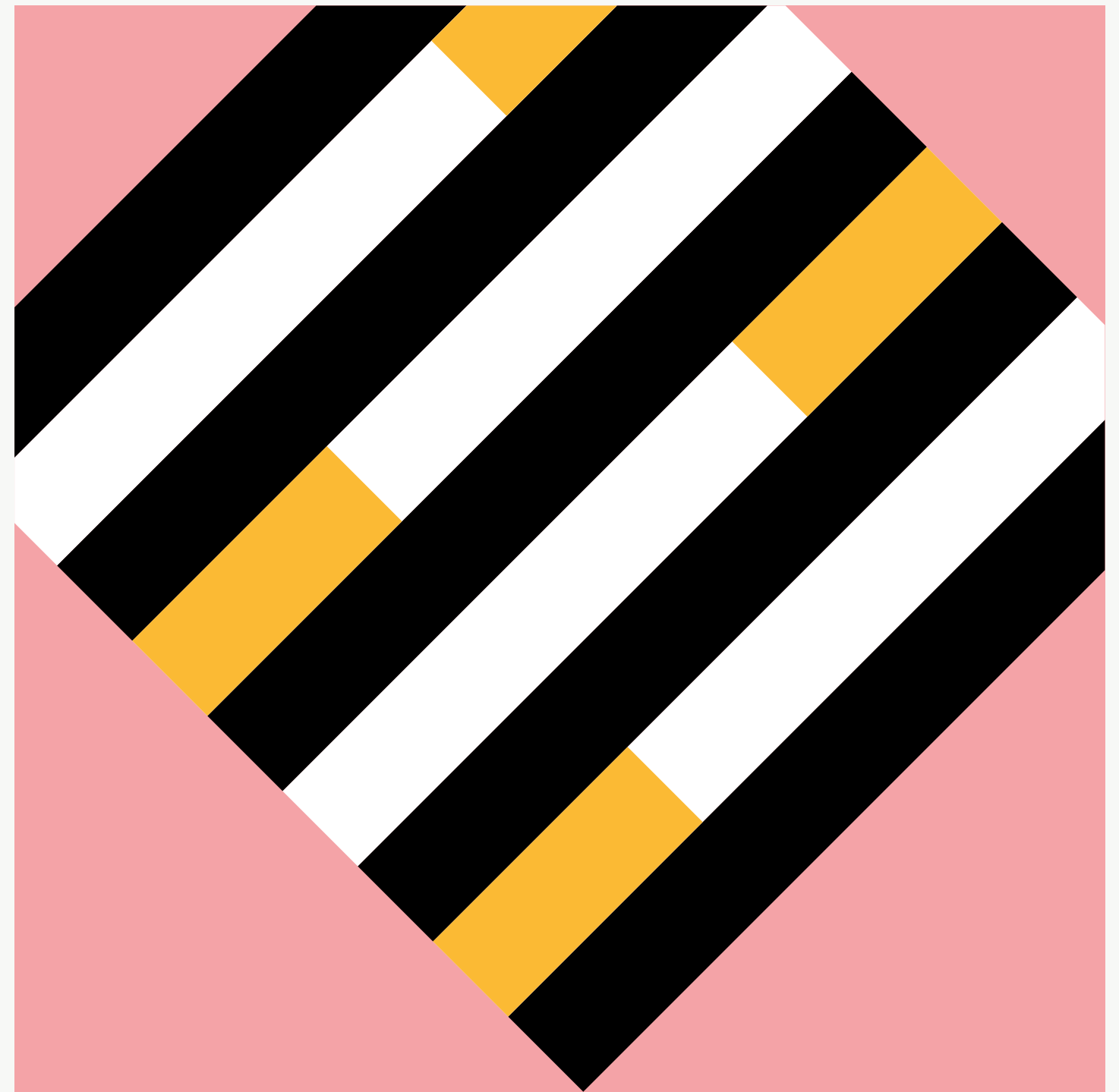
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MUSIC

ON REMAINING AN OUTSIDER

In an age of ubiquitous information, intentionally remaining uninformed is a near-impossible challenge. But despite my teenage tendencies to obsessively research and ingest every piece of information I can find about a newly-discovered artist, I've come to see the value in not knowing. Approaching an artist or an entire genre as an outsider can imbue the music with a joy or mysticism lost to the expert.

Nowhere is this approach more useful than in the twin worlds of house and techno, where the barriers to entry dissolve in the collective ecstasy of the club night. Yet this music is perhaps more susceptible than any other to having its egalitarianism drained away by club connoisseurs and Boiler Room authorities with their ubiquitous calling card: "Track ID??"

I know next to nothing about country, but perhaps that's why Barbara Mandrell's 'Standing Room Only' makes me cry. My obliviousness to the genre's tropes lends Mandrell's tale of a repeatedly unfaithful husband an extra emotional charge ("Don't help me set the table, 'cause now there's one less place / I won't lay mama's silver, for a man who won't say grace"). Rooted in a strand of American culture that bears almost no resemblance to my own, country represents an 'other' to me as vividly as a medieval cantata or an Indian raga.

Taking an outsider's approach can also imbue the creative process with new energy, taking well-practised musicians out of their comfort zones. PJ Harvey ditched her guitar and learned to play piano from scratch for 2007's **White Chalk**, repeating the process on **Let England Shake** by learning the autoharp, an early twentieth-century relation of the fretted zither.

The polymath Brian Eno is perhaps the greatest proponent of this form of creative disorientation. When producing David

Bowie's 1979 single 'Boys Keep Swinging', Eno asked the session musicians to swap instruments and play something unfamiliar, resulting in an oddly stilted and awkward instrumental that matches the tentative exploration of sexuality in Bowie's words. Of course, it's a high-risk strategy. What person heard Bowie's 1997 foray into drum 'n' bass, **Earthling**, sadly without our Brian at the controls, and didn't immediately wish it could be wiped from their synapses?

Another group that eventually fell within Eno's orbit, the Portsmouth Sinfonia, had already taken this idea to its logical extreme in 1970. Founded by composer Gavin Bryars, the orchestra encouraged anyone to join and play popular classics, including 'In The Hall Of The Mountain King' and 'The Blue Danube', without any ability or experience required. The recordings, recently revived via YouTube, are gloriously horrible, recalling the childhood pleasure of bashing a piano at random.

A few weeks ago, I caught a late-night train back to Sheffield from London, listening to Radio 3's Late Junction. As we passed Chesterfield and I began to drift in and out of consciousness, Verity Sharp introduced 'Banteay Srey', a 15-minute piece by the American minimalist Carl Stone. My ignorance of Stone, his work, the year it was composed or the Burundi child's song the piece is based on allowed the luminous electronic loops to create new colours in my semi-conscious mind, unhindered by a lineage of reference points and influences. Freed from the constraints of context or a collector's knowledge, I drifted through sound free of time or place.

Sam Gregory

SOUNDWAVES

No Bounds Festival have announced the full line-up for their **FACT stage**. Curated by Mark Fell, artists include Adrian Sherwood, Nyege Nyege Tapes' Sounds of Sisso, Sarah Davachi, Rian Treanor, The Modern Institute and Klein. The festival runs from 12 to 14 October.

As part of the inaugural **Sheffield Modern Festival**, Terry Riley's 1964 minimalist composition 'In C' will be performed inside the Arts Tower on 26 October. The performers will

be positioned inside the building's paternoster lift, rotating between floors while the audience remains stationary.

Marking Halloween, Drenge will be playing Hope Works on 3 November. 'Night Of The Living Drenge' will feature the band's first hometown set in years after the release of their new **Autonomy** EP, as well as guests and DJs.

An image of Lord Mayor Magid with Arctic Monkeys singer **Alex Turner** has gone viral online. The band played four sold-out dates at the arena, marking their first Sheffield shows in four years, and were introduced by John Cooper Clarke with a reading of his poem 'I Wanna Be Yours'.

LIVE REVIEWS



TSARZI

14 September
Yellow Arch

The venue for the launch of Tsarzi's debut album is undeniably apt. Yellow Arch is both grungy and intimate, a homely cave snuggled between an interior of cold stone walls and soft, warm lighting flowing from the stage. Support acts Banjo Jen and I Set The Sea On Fire warm the crowd up with two sets of different but equally lively music, playing atmospheric, country-inspired banjo tunes and loud, slightly angsty funk rock respectively.

Tsarzi is the solo project of multi-instrumentalist Sarah Sharp and **Last Decade of Love** is a self-proclaimed ode to those 'terrible relationship decisions' that are often a product of the confusing period of our twenties and thirties. Much of the album is both touching and darkly humorous, and seeing Tsarzi play live brings these emotions alive. Songs like 'Egomaniac', an infectious pop ballad incorporating a frenzied melange of bouncing synth lines and soulful keys, blend effortlessly with tunes like 'Mr Cryptic Crossword', with its delicate baroque harpsichord and looming crescendos of deep bass.

Sharp's vocal range is impressive, both in volume and pitch, and swells atmospherically in sync with the music, sending melodious waves rippling out across the room. From opera to lullaby, 'Down To The Sea' creates a beautiful, melancholy image of remembered holidays in rundown seaside towns. At times, it feels like we are hushed in anticipation, waiting expectantly for the next billow of nostalgia to crash overhead.

The show ends on 'The Brian Song', a tale about an imaginary man going through a terrible divorce. Beginning with a brief rendition of Mendelssohn's wedding march, the melody quickly descends into loud, but fun, riffy pop rock, with plenty of glitter thrown around.

Noah Martin



JONO

22 September
Edisons

It was the busiest Saturday in Sheffield I can recall. A friend had offered me tickets to see Arctic Monkeys and the streets of the city centre were heaving with revellers, but I don't find my home among the crowds of West Street or the arena. I prefer a secluded spot, seeing musicians playing a small room above a pub.

So I found myself attending JONO's EP launch party in a room not above a pub, but above Edisons coffee shop on York Street. That's not to say this was a quiet and subdued affair. The new EP is titled **A Celebration**, so it was fitting that balloons, colourful hats and party poppers were included in the price of admission.

A celebration is what it turned out to be. The room was filled with people singing along to songs about sex, drinking, drinking too much, desperation and self-care. JONO's songs regularly touch on the darker corners of the human condition, but are delivered with positivity, awareness and introspection, wrapped up in guitar music tinged with blues, funk and folk sensibilities. With a performance that commanded the room, JONO looked delighted to be delivering his music to the crowd and that feeling was infectious.

You just cannot help but feel good when watching a performance like this. At one point he declared the best things in life to be "love, dancing and wine", and all three were abundant tonight. I left with a grin on my face. I was drenched in the paper innards of party poppers, adorned with a shiny hat and a feeling of being part of a wonderful celebration.

Mark McIntosh

LIVE PICKS

Writing this column each month is difficult for different reasons. During university semesters there are too many events to choose from, and the glossy listings leaflets put out by the bigger venues bristle with new bands, old bands, grime stars and DJs from Berlin. It's a task to narrow it down to a dozen picks in here. Outside those months, just filling the space can be a challenge.

It's indicative of how heavily our music scene relies on student patronage, whether it's 1,000 people at a warehouse rave or ten watching improv at the Access Space. With grants increasingly hard to come by, this trend will only continue. Tramlines and its fringe are the only major events that punctuate those summer months. If public money was more evenly distributed, both geographically and to different genres, we could build a year-round culture of new artists, experimental music and groundbreaking projects.

INDUCTION MEETING OF THE HOLY ORDER OF LOGICAL OPERATORS

Thu 4 Oct | Access Space | £12 (£8 unwaged, student)

I'll be honest, I've no idea what this is but it sounds bloody exciting. The committee would like to remind us: "This is a ceremonial meeting with the opportunity to engage with a number of esteemed Grand Masters, so ensure you are attired accordingly. The boardroom is pressurised. Any life-support suits may be left outside."

ARTWORK

Fri 5 Oct | Night Kitchen | £16.65

The cosmic jester of house and disco kicks off his new Art's House tour with a return to his favourite South Yorkshire haunt. Special guests to be announced, but Arthur will play open till close, with ES-Q and Future Funk Airlines in support.

PAK YAN LAU & CHARLIE COLLINS

Fri 5 Oct | Access Space | £5

Belgian improviser Pak Yan Lau preoccupies herself with the potential of sound, exploring as yet uncharted sonic sources, such as children's gadgets and shrunken toy pianos. She's joined by Charlie Collins, free percussionist and veteran of our improv scene, for a night of new possibilities.

YELLOW ARCH 21ST BIRTHDAY

Fri 5 Oct | Yellow Arch | £11.10

A huge birthday bash to celebrate the Kelham Island studio's coming of age, featuring the Dub Smugglers, the Junglist Alliance, Swindle and Onipa. Also troubling those bass bins will be the Solar Love Society and WheresNorth?, with DJ representation from Dub Shack, Barang! and Off Me Nut.

MACHO MUSIC IS STUPID

Sat 6 Oct | Rutland Arms | Donation entry

Songs For Walter perform their new album, **An Endless Summer Daze**, at my favourite watering hole, joined by optimistically named indie-pop locals The Sunbathers, Manchester acoustic troubadour Tekla, and Tom Shore of Thee Mightees with a solo set. What's not to like?

FOOTFALL

Sat 6 Oct | DINA | £7.10

A new night repping genres all too absent in Sheffield up until now, including footwork, juke, ghettotech "and owt that bangs". For their DINA debut, they've visitors including Itoa, Cleaverhype and Samurai Breaks joining our own Lawnmower Fam and DJ Gurl Power from Off Me Nut.

ÅYUSP / THE GARWIN PROJECT

Fri 12 Oct | Bishops House | £5

Åyusp aim to resurrect the towering names of seventies German rock - Klaus Schultz, Neu!, Popul Vuh - and reinvent them into something new, though they've still found time to recreate Tangerine Dream's mythical 1975 show at York Minster. Support comes from the cosmic synth jams of The Garwin Project.

BARANG!

Sat 20 Oct | DINA | £7.10

Another night for the crew attuned to the rave waves world-wide, with a DJ set from Trinidadian Soca stars JUS NOW. They're joined by Kwaitek, Kom Kom and Nimble Jack with the best in gqom, UK bass and South African house, and as usual £14.43 buys you a vegan-friendly dinner in with your ticket.

KIRAN LEONARD

Sun 21 Oct | Regather | £9.10

Playing two days after the release of new album **Western Culture**, oddball singer-songwriter Kiran Leonard gives the obvious subjects a wide berth, exploring our habit of projecting our own insecurities onto others in new single 'Paralysed Force'. Support comes from York producer and singer May-she-Mayshe.

LIGETI QUARTET

Wed 31 Oct | Leadmill | £12 (£9 concession, £5 under-35s)

A program of minimal music from living composers, including John Adams' recent 'Fellow Traveller' and Steve Reich's chilling 'Different Trains'. There's also 'Cat O'Nine Tails' by John Zorn, throat singer Tanya Tagaq's 'Sivunittinni' and George Crumb's 'Black Angels' from 1970.

HOSTED BY SAM GREGORY

RECORD REVIEWS



CAT POWER

Wanderer

American musician Cat Power, born Charlyn Marshall, is a respected and seasoned artist, notable for her lengthy absences and musical pivots. **Wanderer** finds Marshall changing direction once again, six years after **Sun** cemented a new-found electronic sound. Understandably, this has all been scrapped.

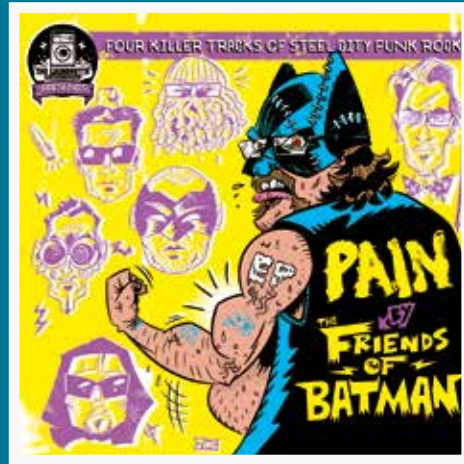
This is an album about disconnection and profound isolation. In that sense, *Wanderer* is less of a rebirth than a midlife crisis. An infusion of the recognisably modern appears in the form of a quietly restrained Lana Del Rey on 'Woman'. Together, Marshall and Del Rey access a well-measured, maternal relationship.

The biggest surprise though is Marshall's straightforward, grown-up cover of Rihanna's 2013 single 'Stay', Marshall here lending unmeasurable maturity to a pop song about the repetitiveness and defeatism of unconditional love. Marshall smugly uncovers the hidden waves of romantic torment within the original track with subtle ease.

In many ways, Marshall's album is streaked with a peculiarly feminine aggression, a boiler pot of seething fury. 'In Your Face' and 'You Get', twin tracks fuelled by the same belligerence, are beguiling and sly, yet mesmerisingly tense. Marshall's music is, as always, wonderfully open and intimate. On *Wanderer*, everything is hot to the touch. The intensity of the drum kit on 'You Get' or the steady timpani beat of 'Robin Hood' are rooted in a restrained, brittle anger.

The wars, mostly against former flames, serve as insidious subplots. Not everything works, and ultimately Marshall's mood appears to overstay its welcome, but this is a serious album demanding quiet authority.

Ethan Hemmati



FRIENDS OF BATMAN

Pain

Rock is a rich seam for lampoonery, but easy targets don't make for easy laughs. On the contrary, rock music is so innately and knowingly absurd that finding a good gag that hasn't already been done is a genuine challenge.

Rock has always been a theatrical genre, but it's a low-bandwidth medium where only the most basic ideas can carry over the sonic onslaught. The four tracks on **Pain**, with their square-on-the-nose humour, simple riffs and shout-along choruses, have all the hallmarks of belonging to 45 minutes of Friday night live-at-ye-local pub rock mayhem, where they would presumably be accompanied by plenty of over-the-top silliness and flamboyant self-deprecation.

However, the toilet humour and entry-level irony is left rather too exposed on record, where the basic nature of the tunes becomes a liability rather than an asset. If 'Rock + Roll Dickhead' is a passable entry to the vast canon of cocking a snook at sell-out rebels, then the portrayal of moneyed privilege in 'Poorman' is less a satirical skewering than a finger-prodding from a drunk teenager. And while I'm sure that 'Perfume' isn't intended to be a joke at the expense of trans people, it might all too easily be taken as one.

The Friends of Batman sound like a loud and boozy laugh of a live act. But like that crafty kebab before your last bus home, sometimes what makes sense when you're six pints down looks far less funny the morning after.

Paul Graham Raven

PLATFORM 4'S PRESENTATION OF 'IN C' INSIDE THE ARTS TOWER'S ROTATING PATERNOSTER ELEVATOR WILL BE ONE OF THE MOST UNIQUE PERFORMANCES OF TERRY RILEY'S 1964 MINIMAL MASTERPIECE. ITS LENGTH IS DETERMINED BY PERFORMERS, ANY NUMBER OF MUSICIANS CAN TAKE PART, AND PREVIOUS INCARNATIONS HAVE INCORPORATED ZITHERS, LUTES, LAPTOPS, HURDY-GURDIES, MINIMOOGS, DJEMBE, KORAS AND KALIMBAS.



JOHN CARPENTER

Halloween OST

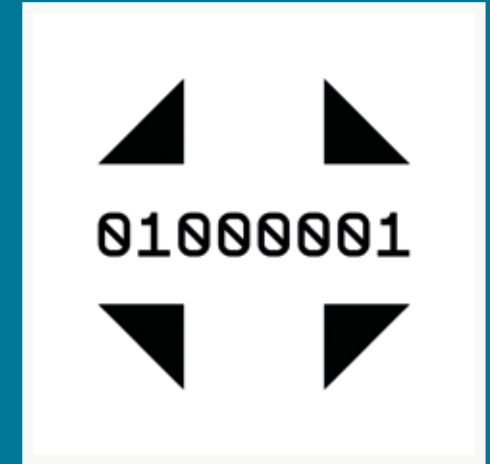
The timing of John Carpenter's **Halloween** reboot is opportune. Nostalgia-laden, referential contemporary horror, such as **It Follows** and **Stranger Things**, increasingly mimics Carpenter's signature sound. It has become dependably evocative of a specific era in budget horror and the remade score capitalises on this revival. Ten years ago it might've been a slicker affair, shorn of synth tones deemed dated. As it is, it's an enhanced but faithful re-imagining.

Halloween's title theme was itself originally referential, resembling a simplified 'Tubular Bells', the Mike Oldfield composition used famously in the score for **The Exorcist**. The downsizing of Oldfield's prog rock excess reflected not only the smallness of **Halloween's** budget, but the smallness of its story and its emotional accessibility. Carpenter's remastering of the theme is warm and spacious, pulling the flat original into three dimensions. With fluttering hi-hats and a pounding, five-on-the-floor kick drum, it's almost danceable.

Other iconic themes are similarly elevated. 'The Shape Kills' imbues its panic-inducing bass-piano heartbeat with industrial crunch. As Laurie's character ages, her theme is transposed downwards, the descending piano figure rendered more solemn than mysterious, the harsh synth chimes adorning the original replaced with soft, gloomy strings. Michael's original motif, a spine-chilling synth flute trill, reappears unembellished.

Beyond these pieces, the original soundtrack is much expanded. With a muffled mechanical chug exploding into churning strings, 'Michael Kills Again' exhibits more contemporary influences, recalling Mica Levi's soundtrack for **Under The Skin**. However, the elements of modern industrial horror are never more than decoration. Analogue synths remain the centrepiece.

Andrew Trayford



YURI URANO

Autline

CPU Records comes out from behind its electro shield to jump into techno deep space with their latest hot signing from Japan.

Osaka-based Yuri Urano, a member of the wonderfully-named Naturally Gushing Electric Orchestra, delivers a four-track EP that manages excellence and variation across the techno sphere. It starts with the minimal title track, which has plenty of space to breathe and uses crude vocal sampling to good effect in the style of early Warp protagonists Sweet Exorcist.

'Pec' raises the stakes with a four-to-the-floor kick that grinds through the gears, building in tension before steel-forged percussion drives the track home to a fine but manic finale. The third track, 'Knock', takes the tempo back down to more familiar ground for CPU fans, as a fat bassline washes in and out over a sparse but hypnotic dubbed-out beat.

The finale is modern techno at its best. All the major influences are there - Berlin, Detroit and Tokyo - but this is progressive, fresh, mature and unpredictable. With 'Massio', as with the two previous tracks, we are lifted up and dropped in the midst of a well-executed breakdown, but the final track goes that bit further. Only two minutes in, Urano dispenses with formality and finally crashes 'Massio' into a mass of samples before a steady subatomic beat kicks back in. Like I say, unpredictable and edgy, something that we don't hear enough in modern dance music.

Andy Tattersall



Photo by Scott Hukins

JIM GHEDI

HYMNS FOR ANCIENT LANDS

Jim Ghedi's music speaks of a continuum that began before we were born and that will continue long after we're gone. It's a theme summarised by the title of his breakthrough second album, A Hymn For Ancient Land, released earlier this year following his 2015 debut, Home Is Where I Exist, Now To Live And Die.

Sheffield songwriter Ghedi takes traditional folk forms and deconstructs them, combining elements of drone from the DIY scene with the open tunings of his 12-string guitar.

I caught up with him by phone to talk about his full band tour, his new collaborative album and how a sense of place is essential to his otherworldly music.

There was a big expansion of the number of sounds on the recent album. What made you decide to introduce your own voice into the mix?

The main thing that did it was coming across an old poem. One of the albums, there's a song on it called 'Phoenix Works'. Someone in the village I grew up in gave me a little poem, which was done by a scythe worker who use to work in the works. It was a weird realisation that I'd probably be the only one who would do the song. It was out of my hands. It was just like, 'I have to make this a song, and in order for me to make this a song, I have to sing.' That was the turning point. I had to give respect to the words.

But before that, it was a gradual incorporation within sets, live performances that I was doing, of traditional folks songs into the instrumental guitar stuff.

What approach do you take to adapting those traditional songs into your own work? They seem to go through quite a process to make them yours.

I still don't class myself as a traditional folk singer or player,

because it's a very different world to what I've come from and what I do. I've listened to traditional music for years, but I come from a very DIY, experimental background, and kind of stumbled upon a lot of traditional music through my family. It was through that I really started to indulge in traditional folk songs.

One of my good friends sums it up perfectly. He says you've got the folk ideas, but done through a much more modern, progressive, alternative way.

What were some of those early influences that were around when you were growing up?

My family was Irish, so there was a lot of traditional Irish tunes, and more commercial ones like The Dubliners as well. They always used to have get-togethers and record singing in the lounge, so there were a lot of songs I was listening to that were old tapes. Some of it is just hilarious, hearing all these old boys. There was a lot of material which put you on to other versions of songs.

There was The Watsonsons. They were a family from Hull. Incredible folk singers of the revivalist period, the strongest North of England group to bring a lot of these songs to revival. From then, Pentangle, and all these groups. You find little branches.

You mentioned that your sound comes from a more experimental background, with a drone-like use of strings. How do you approach arranging songs for the band?

The droniness is a huge thing, and I think that has come from my DIY background, growing up in the Audacious and

scapes, and it just sparked off this idea of creating music that was inspired by landscapes.

The Welsh tune on there, 'Cwn Elan', was based around one of my best friend's family cottage. There are ones based around my area, that I grew up in. 'Sloade Lane' [is about] a blacksmith who was a really close friend to me and my family, and had loads of history, and obviously 'Home For Moss Valley' was about walking around Moss Valley. It was all linked by places that were given to me by friends and family.

What have you got coming up, in terms of recording or playing live?

I've got my last show of the solo album next Thursday in London, then me and a guitarist called Toby Hay are releasing a duo record together, and we're going to be doing 30 dates in October and November. Just two guitars, instrumental.

I've been trying to write the next record and I think I'm nearly there, aiming at recording it in January or February next year. It's taken a bit longer than expected but I think maybe that's a good thing. It's a very different angle. It's predominantly singing on the next record, so it's kind of done a flip-reverse. It's less pastoral and more into the gritty realities of what's been influencing me in the last year and a bit.

It's a question that all musicians get asked, but is that to do with the current political climate being a source of inspiration?

You can't ignore being affected by social and political change. I'm not one of these people who say, 'It's not a musician's job to be a voice of that.'

"I STILL DON'T CLASS MYSELF AS A TRADITIONAL FOLK SINGER OR PLAYER"

playing with loads of different people. In terms of the arrangements, I had ideas of strings, I had specific ideas of melodies. The 'Phoenix Works' one particularly, there was this very specific melody that I had. I don't read or write music, so I'd record over the demos. But then you go into a studio with a band, with great musicians, so I always leave an open approach, to see what people can actually just do on the spot.

A friend of mine noticed a similarity to Indian raga music in the most recent album. Is that something you're conscious of?

That's come up a few times at gigs, and we had a review that we were just cracking up laughing about when we heard it. Something about the intro being a sitar. There's no sitar at all on the album.

I suppose subconsciously it's there because of the style of a lot of those guitar songs in open tunings. People like Jack Rose and various other people, who were just doing really beautiful guitar raga pieces. I grew up listening to Ravi Shankar and Nusrat Fateh Ali Khan, those Indian and sufi players, which again have that more raga style. But it was never a conscious thing. A lot of these songs came out of this idea of a place, and that goes into other genres.

I was going to ask about the sense of place in your music. All the track names on the new album have got a place name in them somewhere.

I came out by touring, I suppose. We were on a huge tour, me and a friend, up and down the British Isles. If you could give us a gig, we did it. So we ended up going absolutely everywhere. We got to see some amazing countryside and land-

One of the first ideas was caused by social and political effects on me, so it was the start of a thread. I wanted to go into stories which were based on what was happening to common-day people, the turmoil and the problems which everyone's going through.

Sam Gregory

Jim Ghedi will play the below gigs in the Sheffield area in the coming weeks.

His collaborative album with Toby Hay, The Hawksworth Grove Sessions: Duets For 6 & 12 String Guitar, is out on 12 October.

**14 October - Old House Museum, Bakewell
23 October - The Hubs, Sheffield (supporting Lankum)
23 November - Regather, Sheffield
24 November - Great Longstone Village Hall
28 November - Spinning Discs, Sheffield (in-store)**

jimghedi.com

HEADSUP

SHEFFIELD PRINT FAIR



Photo by Dan Cooke

Sheffield is a city well-known for its artistic output, and this reputation extends to printmaking, which seems to be experiencing a boom in the city of late. Showcasing it all in one place is nigh-on impossible, but Sheffield Print Fair does an admirable job, as well as bringing in makers from further afield.

Organisers Suzi and James told us more about this year's fair.

What's the aim of SPF and how did it get started?

Sheffield Print Fair began in 2013. Our ultimate aim in organising the annual fair was, and still is, to bring a diverse and engaging selection of print work to the city. When we started the event, we were aware of very few events solely focussed on print, and a means for artists to show and sell their work in the region.

We also run the one-day print fair solely on a charitable basis. All monies raised after costs from application fees and ticket sales are returned to the venue, St Mary's Church and Community Centre, in support of their charitable work in the city and its surrounding areas. A win-win situation all round.

What can we expect at the 2018 fair? How many makers will be there, who are they and what techniques are on show?

Each year's event gets bigger and better than the previous one and this year will be no exception, with 42 selected printmakers from all over the UK and beyond exhibiting. Our exhibitors are curated from applications received by local and national, established and emerging print artists who work with a wide range of techniques, from lino cutting to lithography, in order to give the visiting public at the fair a true insight into the diverse art form that is fine art printmaking. It's always a tough choice too, because the standard of applications we receive is always very high.

Can people get a feel for the printmaking process at the fair?

Absolutely, as there will be live and interactive print demonstrations throughout the day, alongside a free all-day 'have a go' print workshop aimed specifically at children. All the selected print artists are present with their work and more than happy to discuss their inspirations, processes and techniques with visitors.

Tell us about the raffle.

We launched the print fair raffle last year and it was a huge success. The entry price for the fair is just £1 (under 16s free) and this ticket entitles all our visitors to automatic entry to the raffle. The prizes are donated from the chosen exhibitors and we were overwhelmed by their generosity last year. It's a fantastic chance for visitors to win some really cracking printed goodies just for the cost of their entry ticket.

Is printmaking undergoing a renaissance, in Sheffield and the UK more generally?

Sheffield has a strong printmaking community and is benefiting from a real surge in interest of the art form. It's also an affordable way to own and enjoy unique art. There are certainly a lot more print fairs around now too, with great ones nearby in Wakefield, Manchester, Leeds, York and Llandudno.

Sam Walby

Sheffield Print Fair takes place at St Mary's Church on Bramall Lane on Saturday 10 November, 10am to 4pm.

sheffieldprintfair.blogspot.com

ONES TO WATCH

From the Perpetrators of Boris the Musical!

★★★★★ North West End
★★★★★ What's On Live
HIGHER COMMENDED
★★★★★ Now Then
★★★★★ Exposed
★★★★★ Opening Night

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The Musical

Sheffield Students' Union
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blowfishtheatre.org

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THURSDAY 4TH OCTOBER BEAK>	SUNDAY 4TH NOVEMBER TRUMP: THE MUSICAL
FRIDAY 5TH OCTOBER WARWICK JOHNSON	WEDNESDAY 7TH NOVEMBER NATTY
SATURDAY 6TH OCTOBER LIBERTY SHIP	FRIDAY 9TH NOVEMBER IAN MCNABB
TUESDAY 9TH OCTOBER (18+) TQD	SATURDAY 10TH NOVEMBER RHYTHM OF THE 90'S
FRIDAY 12TH OCTOBER (18+) LOCO DICE	FRIDAY 16TH NOVEMBER CHASE & STATUS
SATURDAY 13TH OCTOBER RECKONER FESTIVAL	SUNDAY 25TH NOVEMBER HAWKLORDS
TUESDAY 16TH OCTOBER OCEAN WISDOM	FRIDAY 30TH NOVEMBER HOUSE GOSPEL CHOIR
FRIDAY 19TH OCTOBER MR. SCRUFF	WEDNESDAY 5TH DECEMBER THE MAGPIE SALUTE
TUESDAY 23RD OCTOBER MARIBOU STATE	FRIDAY 7TH DECEMBER REEF
THURSDAY 25TH OCTOBER BOYZLIFE	SUNDAY 9TH DECEMBER CHAMELEONS VOX
SATURDAY 27TH OCTOBER GAZ COOMBES	THURSDAY 13TH DECEMBER WOLFSBANE
TUESDAY 30TH NOVEMBER CHANNEL ONE	FRIDAY 14TH DECEMBER (18+) 808 STATE: 30

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DINA

OCTOBER - 2018

- 04/10 **Dina Diner Later** (£15 for x3 courses) 7:30pm-10pm
06/10 **Football No. 1** (Teklife/Juke) 11pm-late
09/10 **Big No No** (Comedy)* 7:30pm
10/10 **Scratch Night 3** (performance)* 7:30pm
11/10 **Boxie - Female Open Mic*** 7:30pm
13/10 **GLOBAL FRACKDOWN CARNIVAL** 4pm-2am
18/10 **OFF THE SHELF: NOVEL SLAM** 7pm-11:30
19/10 **WORDLIFE** Live Poetry, 7pm
19/10 **Queer by Nature - Florence Schechtler** 7pm
19/10 **SOURDOUGH - Funk and Toast!**
20/10 **BARANG** w/Jus Now (DJ) and residents, £6/£13 w/food, 7pm
22,24,27/10 **STRUKE THEATRE High School**
25/10 **RDF / Culture Shock**
26/10 **Halloween Special Wormery vs Headcharge**
27/10 **Off the Shelf Closing Party / And Other Stories** 7pm

32 Cambridge Street, Sheffield S1 4HP

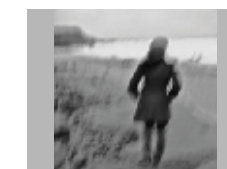
For details on these and other events check us out at:
@DINAvenue | dinavenue.com | [FB DINAVenue](https://facebook.com/dinavenue)

To book space email dinasheffield@gmail.com

Unpeeled / SONA

Unpeeled is a series of events showcasing women in music technology curated by SONA and supported by Sound and Music, Composer-Curator programme.

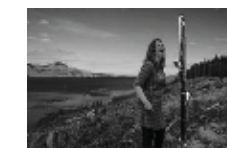
Programme of events over September to December:



Amble Skuse / 13 Oct,
7.30pm Access Space
(3-7 Sidney St, S1 4RG)



Vicky Clarke / 2 Nov, 7.30pm
DINA (32 Cambridge St, S1 4HP)



Sarah Watts / 30 Nov,
7.30pm DINA



Kay Logan / 7 Dec,
7.30pm DINA



PRS
Foundation

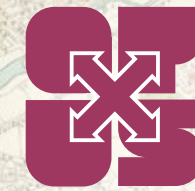


SONA
DINA



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SONA, Unpeeled installation / at
each event
Entry
PWYF suggested donation £5 on the door
or at sonawomen@gmail.com



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FILM & STAGE

CELLULOID SCREAMS

18-21 October

As the nights draw in and All Hallows' Eve approaches, an air of expectation and danger spreads across the city. Whilst some might ascribe this near-mystical pall to traffic congestion, I like to think that this eerie otherness has a base in the magical.

It's the perfect time of year to add a touch of horror into your life. It's just as well then that Celluloid Screams returns on Thursday 18 October, bringing with it four days of dastardly deeds, tales of terror and ventures into the unknown.

The tenth anniversary edition promises to be the best yet. In past years the festival team have treated us to the likes of **The Witch**, **Paranormal Activity**, **What We Do in the Shadows**, **Raw**, **Creep**, **Lake Mungo**, **Amer** and **Snowtown**. With such an impressive past record, the annual announcement is always eagerly anticipated. I'm glad to report that the team have exceeded all expectations.

There's a strong line-up of favourites from this year's Fright-fest. These include **Possum**, described by many as the scariest film of the festival and one which promises to stay with you. The team behind the brilliant **Turbo Kid** are back with **Summer of '84**, while **Wolfman's Got Nards** is a heartfelt documentary tribute to 80s horror cinema.

The pick of the bunch is the devastating Mexican film **Tigers Are Not Afraid**, but don't miss Nicolas Cage doing what he does best in **Mandy**, a sneak peak at the new **Halloween** and UK premieres of **The Crescent** and **7 Stages to Achieve Eternal Bliss**, and a return to the Wellington Police Department in **Wellington Paranormal**.

With more features, demonic discos and a world-class selection of short films, this year's festival promises to be one hell of a ride.

Rob Aldam
celluloidscreams.co.uk

STEEL

17 September, Crucible Studio

A political play by its very nature will almost certainly divide opinion and it's difficult to go into them without already having a point of view.

Politics are personal, intimate, collective, triumphant, competitive and frustrating. We all have ideas on how to better the political landscape of a given situation, and whilst it's surprisingly easy to forget that (most) politicians are in fact human, the smallest of political situations can cause imperative joy or effort-less offence. Whether you're a Brexiteer or part of the 'I'd rather not destroy our country' group - which way did you take that sentence? - politics are ours and it seems no one knows how to put this to script better than Chris Bush.

Fuelled by enticing themes of power, gender and race, Chris has written an unapologetic, pacey play focusing on women in local politics over several decades. The two-hander emphasises great changes for women in some areas of local Labour government and depressingly little in others. I found myself at times agreeing and disagreeing with both characters, only to feel sheepish by the end that my support flip-flopped at all. It was those human moments, along with excellent performances from Rebecca Scroggs and Nigel Betts, which carried this powerful portrayal of politics.

To me, the play asked some interesting questions. What does the North need? Does pride of the past stop you from looking at the future? Or is sticking to your roots a way of never forgetting where you came from?

I imagine it's somewhere in the middle. Change is good, necessary, but delicate. Perhaps that is why I enjoyed this play so much. It speaks out, ploughs on. Even in these Trumped-up, Boris baffling, Corbyn clobbering, 'will Teresa May ever actually go away' times, it reminds us to keep standing up for what you believe in.

So just let me say, this whole Brexit thing is ridiculous. Cheers Chris.

Jonny Syer



Steel. Photo by Mark Douet

FILM LISTINGS

THE WIFE

BJÖRN RUNGE, 2017

1-11 Oct | Various times | Showroom Cinema | £6.80/£9

After a celebrated author (Jonathan Pryce) wins the Nobel Prize, his devoted wife of 40 years, Joan Castleman (Glenn Close), starts to confront the secrets of his career. Reviews note Close's quiet, calm-before-the-storm performance, as well as that of her real-life daughter Annie Stark, who plays a younger Joan. showroomworkstation.org.uk

FLIM NITE

Fri 5 Oct | 7:30pm | Regather | £5/PAYF

Film Nite sees comedians, performers and artists reinterpret classic films by chopping them to pieces and stitching them back together. This time around, **Nightmare on Elm Street**. regather.net

STAGE LISTINGS

MONSTER

12-15 Nov | 7pm | Uni Drama Studio | £5-£7

Sheffield University Theatre Company brings a piece of new writing to the Drama Studio. **Monster** follows a married couple in a remote house, their happiness "impeded by the monstrous beast they are harbouring in their basement" and their attempts at keeping it hidden forever. sutco.org

SÉANCE

11-16 October | On the hour, 1-8pm
Secret city centre location

Part of DARKFIELD, an ongoing performance project exploring fear and anxiety, Séance takes place in a shipping container in absolute darkness and lasts 15 minutes. Climb inside if you dare. Visit theatredeli.co.uk for more details.



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SITE GALLERY

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29 Sept - 27 Jan
sitegallery.org

1 Brown St. Sheffield, S1 2BS



SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



ABBEYDALE BREWERY

Online Shop
abbeydalebrewery.co.uk/shop

Abbeydale Brewery is a local treasure for many of Sheffield's drinkers. We never need an excuse to enjoy a pint of the highly-decorated Moonshine or a can of one of their more crafty concoctions, but sometimes it's too far a stretch to get your hands on their wares.

Thankfully the brewery has got us covered. For the first time in their 22-year history, Abbeydale are selling canned beer directly to the consumer, so we can now stock our fridges to the brim with our favourite ales to enjoy amidst homely comforts. The online shop currently offers tasty double IPAs Deliverance #1 and #2, Salvation Rocky Road Stout and Espresso Martini Stout, session IPA Serenity #5, Unbeliever #6 dry-hopped lemon & lime sour IPA, and many others.

The full range is available to buy on their website as a pack of six or a case of 24. If eclectic flavours are what you're seeking, mix and match your way up to a case. For the most avid Abbeydale fans among us, merchandise is also available to buy on the shop, a range of t-shirts, hoodies and notebooks externalising our internal love for their famed tipples. It's important to remember: we are what we drink.



MAKERS ON THE EDGE

555 Abbeydale Road
makersontheedge.com

Founded by enthusiastic and hard-working couple James and Lisa, Makers on the Edge is celebrating three years since it first opened its doors to the public. Located not far from The Broadfield pub, Makers is all about art and crafts old and new, from antiques and curios to modern, bespoke creations.

Lisa fashions artwork and lamps using mosaic, bricolage, felt and textiles, while James specialises in fixing and creating items primarily from wood and perspex using lasercutting, engraving and traditional techniques. Completing the roster of makers, Angela of Diamonds & Frogs makes decorations, toys and gifts from textiles, paper and upcycled material on the first floor of the building.

The second floor plays host to Quick Press Gallery, an exhibition space named after the city-wide ironing service based at 555 Abbeydale Road in the 1940s and 50s. They tell us they are currently programming for the gallery, so local artists looking for a place to show your work, get in touch with them.

It's heartening to see such an obvious labour of love still going strong after three years, and this is certainly a testament to the tenacity and creativity of Makers.

CITIZEN

Celebrating 10 Years
of Now Then



We are giving Abbeydale Brewery a lot of love of late, but we assure you it's completely justified.

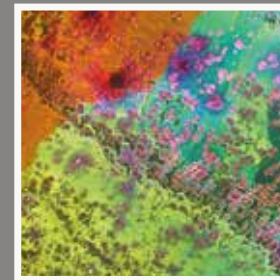
As well as working closely with the brewery for the majority of our existence as a publication and as an organisation, they have also created a number of highly-supplable ales on our behalf, carrying the Now Then name far outside Sheffield.

To celebrate ten years of this here magazine, Abbeydale have for the first time made us a craft ale. Citizen is an oat-shake New England IPA, a hazy, unfiltered, hopped IPA. For the beer geeks among you, the hops are Tradition, El Dorado, Citra, Galaxy and Vic Secret, with Windsor Ale and London ESB yeasts. Its name is inspired by our aims of encouraging participation through citizen journalism and local activism, and the label was created by local artist Jim Spendlove.

You can find Citizen at all your favourite watering holes from 15 October.

SITE GALLERY

1-5 Brown St
sitegallery.org



Following a large-scale renovation and expansion of the premises which started in April last year, Site Gallery on Brown Street is once again open to the public. The recent work has trebled the public floor space, with a large-scale gallery, projects space, cafe and shop welcoming guests as of late last month.

To coincide with this grand re-opening, Sharna Jackson has been appointed artistic director, bringing to bear her experience at The Tate and The Design Museum.

One of the first projects to occupy the main gallery space is Liquid Crystal Display, comprising a sculpture by Anna Barham which houses 16 other artworks, all of them inspired by the material possibilities of crystals, how they link technology and the natural world, and how they've influenced contemporary culture.

Site already has plenty of exciting stuff programmed in, so drop in when you're next in town or visit their site for more.

BRAZIL & METROPOLIS

Sunday 21 October,
Abbeydale Picture House



Responsible for some of the best screenings at the newly-revitalised Abbeydale Picture House in recent memory, the team behind Yorkshire Silent Film Festival brings two fantastic dystopian visions to the big screen this month in the form of Fritz Lang's **Metropolis** and Terry Gilliam's **Brazil**.

The former, widely considered a masterpiece of the silent age and the first film to be inscribed on the UNESCO Memory of the World Register, will be live scored with violin, cello, percussion and piano, while the latter dystopia-by-bureaucracy will stand in its bizarre, full-audio glory.

Tickets can be found at ticketsource.co.uk/yorkshire-silentfilm priced at £9.50 and £8 concessions for Brazil (2:30pm start), £12.50 and £10 concessions for Metropolis (6pm start), or £17.50 and £15 concessions for both. Under 18s go free, though Brazil is 15 certificate.

Yorkshire Silent Film run regular screenings, so keep 'em peeled.

ILLUMINATE THE GARDENS

2-4 November,
Botanical Gardens



As the days shorten and autumn's satisfying crunch can be felt underfoot, it's time to look forward to all the enjoyable activities that are synonymous with the last months of the year.

One of our favourites is Bonfire Night, and this year we'll be heading to Illuminate the Gardens, the fireworks extravaganza brought to you by Events Collective, the ace folk behind Sheffield Food Festival.

With an extra date added for 2018, the event will take place over three nights from 2 to 4 November within the beautiful surroundings of the Botanical Gardens. It promises to be a magical night out for all the family, with tasty street food and drinks available from some of your favourite local traders, fairground rides, free kids activities, fire performances, acoustic music and, of course, a stunning fireworks display. It's likely to sell out in advance, so be sure to snap up tickets soon from illuminatethegardens.co.uk.

THE LEADMILL COMEDY CLUB PRESENTS
JAMALI MADDIX
2 OCT :: £13.00

THE LEADMILL COMEDY CLUB PRESENTS
ZOE LYONS
4 OCT :: £15.00

THE PINEAPPLE THIEF
5 OCT :: £18.00

CONOR HOUSTON
6 OCT :: £6.00

THE CORAL
7 OCT :: £20.00

G FLIP
9 OCT :: £8.00 :: RECORD JUNKEE

PATAWAWA
11 OCT :: £7.00 :: YELLOW ARCH

THE LEADMILL COMEDY CLUB PRESENTS
RAY BRADSHAW
11 OCT :: £12.00

SEA GIRLS
12 OCT :: £8.50

ODDITY ROAD
13 OCT :: £8.00

THE LEADMILL COMEDY CLUB PRESENTS
WAHALA COMEDY CLASH:
JAMAICA VS AFRICA
14 OCT :: £20.00

TOM WALKER
15 OCT :: £14.00

ASH
16 OCT :: £22.50

FESTIVILE
20 OCT :: £25.00

WILL VARLEY
20 OCT :: £15.00 :: THE MONTGOMERY THEATRE

SUPERORGANISM
21 OCT :: £13.50

THE BRIAN

JONESTOWN MASSACRE
22 OCT :: SOLD OUT

REDFACES / BLACKWATERS
/ RETRO VIDEO CLUB
26 OCT :: £8.00

HUSKY LOOPS
26 OCT :: £8.00 :: RECORD JUNKEE

THE DUALERS
27 OCT :: SOLD OUT

FROM THE JAM
28 OCT :: £25.00

THE LEADMILL COMEDY CLUB PRESENTS
DAVID O'DOHERTY
30 OCT :: £19.00

THE LEADMILL COMEDY CLUB PRESENTS
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2 NOV :: £14.00

SAM FENDER
3 NOV :: £8.00

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BLOXX
5 NOV :: £8.00

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16 NOV :: £7.00

DANNY GOFFEY
17 NOV :: £12.50 :: YELLOW ARCH

SHAME
18 NOV :: £13.00

SAINT RAYMOND
18 NOV :: £12.50

UNKNOWN MORTAL
ORCHESTRA
23 NOV :: £18.50

THE LEADMILL COMEDY CLUB PRESENTS
RICH HALL
28 NOV :: £17.00

GRAVEYARD
30 NOV :: £16.50

DRAHLA

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+ SUPPORT

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+ HEADS
+ STEEL TREES

TUE 9TH OCT - £15 ADV - 7PM *
ROSS THE BOSS
+ SUPPORT

TUE 9TH OCT - £15 ADV - 7PM *
OKILLY DOKILLY
+ THRASHSQUATCH

FRI 12TH OCT - £7 ADV - 7PM *#
EVEREST QUEEN
+ SOBRIQUET
+ SPITEFUL EMBRACE
+ LE MENHIR

SUN 14TH OCT - £10 ADV - 6.30PM *
BIGFOOT
+ SUPPORT

TUE 16TH OCT - £15 ADV - 7PM *
GUS G
+ MAVERICK
+ EPITAPH
+ SOUL SHREDDER

FRI 19TH OCT - £12 ADV - 7PM *#
HAWTHORNE HEIGHTS
+ SHVPES
+ MARK ROSE (SPITALFIELD)

SAT 20TH OCT - £10 ADV - 7PM *#
MASON HILL
+ SUPPORT

MON 22ND OCT - £20 ADV - 7PM *#
LORDI
+ SUPPORT

WED 24TH OCT - £10 ADV - 7PM *#
NAXATRAS
+ SUPPORT

FRI 26TH OCT - £12 ADV - 7PM *#
ANTI-NOWHERE LEAGUE
+ WEEKEND RECOVERY
+ NOWHERE CITY RIOT
+ SNIDE

SAT 27TH OCT - £10 ADV - 7PM *#
KORN AGAIN
+ REYT AGAINST MACHINE

SAT 27TH OCT - £15 ADV - 7PM *#
CORDUROY
+ SUPPORT

TUE 30TH OCT - £15 ADV - 7PM *#
KAKKMADDAFAKKA
+ SUPPORT

FRI 2ND NOV - £10 ADV - 7PM *#
GOLDRAY
+ SUPPORT

SAT 3RD NOV - £15 ADV - 7PM *#
BAD TOUCH
+ AARON BUCHANAN & THE CULT CLASSICS
+ DAXX & ROXANE

THU 8TH NOV - £11 ADV - 7PM *
DEVILSKIN
+ THE FALLEN STATE

COMING SOON

10/11 - MONUMENTS
10/11 - SKAM
19/11 - GBIE TRICE
21/11 - TONY WRIGHT
24/11 - COCKNEY REJECTS
24/11 - THE NEW ROSES
29/11 - ULI JON ROTH
30/11 - RISE OF THE NORTHSTAR
01/12 - WINTER ROCKS FESTIVAL
02/12 - MADBALL
03/12 - BLACK STAR RIDERS
07/12 - VON HERTZEN BROTHERS
08/12 - POWER QUEST
15/12 - KINGDOM OF MADNESS
22/12 - QUIREBOYS
06/04 - ATTICA RAGE
03/05 - UK SUBS
10/05 - 999

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FUNZING TALKS:
DO YOU HAVE
A NARCISSIST
IN YOUR LIFE?
£12

FRIDAY 5TH OCTOBER
YELLOW ARCH
21ST BIRTHDAY
FEAT. DUB SMUGGLERS,
SWINDLE, ONIPA & MORE
£8 / 10 / 12 / 14

THURSDAY 11TH OCTOBER
THE LEADMILL
PRESENTS:
PATAWAWA
£7

MONDAY 15TH OCTOBER
FUNZING TALKS:
MURDERERS,
MAFIA, HITMEN
& US PRISON
£12

WEDNESDAY 17TH OCTOBER
YELLOW ARCH
CAFÉ SESSIONS
#7
FREE ENTRY

THURSDAY 18TH OCTOBER
THE BACK ROOM
#1 FEAT. HUMBAR
& OH PAPA
FREE ENTRY

FRIDAY 19TH OCTOBER
DUB SHACK FEAT.
DUB CONDUCTOR
& SPECIAL GUESTS
£3 / 5

MONDAY 22ND OCTOBER
FUNZING TALKS:
EXPLORING WORLD
CONSPIRACY
THEORIES
£12

FRIDAY 26TH OCTOBER
SWEATS
HALLOWEEN
MEGA SPESH
W/ CHAOS IN THE CBD,
ESA, DANE & FARO
£6 / 9 / 12 / 15

SATURDAY 27TH OCTOBER
PLANET ZOGG
+ MANGO DISCO
HALLOWEEN BALL
£1 / 5 / 8 / 10 / 12

WEDNESDAY 31ST OCTOBER
CHEESE ON BREAD
HALLOWEEN
WAVE
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OFF THE SHELF BLOWFISH THEATRE TICKETS FOR GOOD DINA TAPTON
HALL ILLUMINATE THE GARDENS GLOBAL FRACKDOWN CARNIVAL MIRAGE
PORTER BOOKSHOP OLIVERS LOCKSLEY DISTILLING CO SHOWROOM CINEMA
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5/1

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